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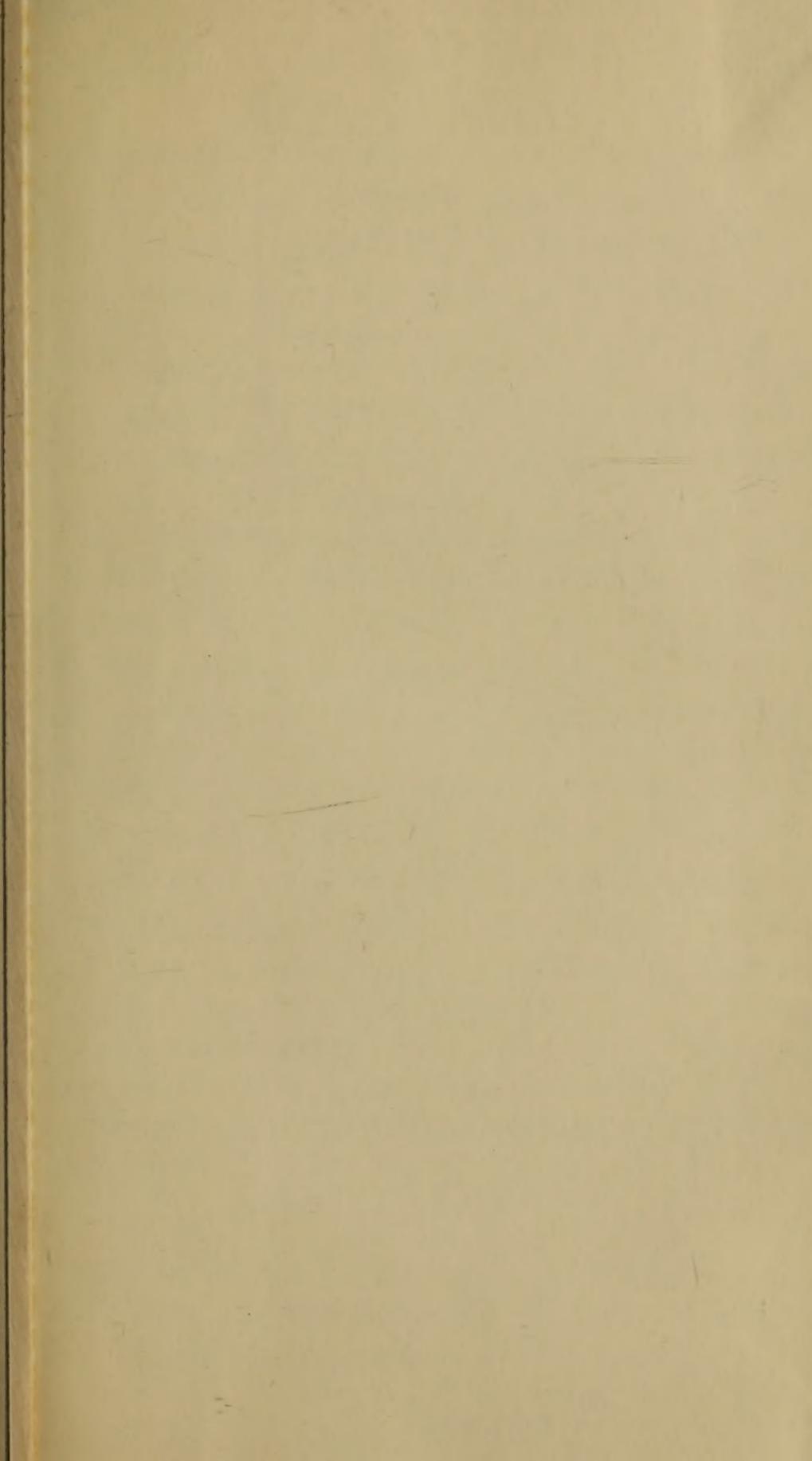
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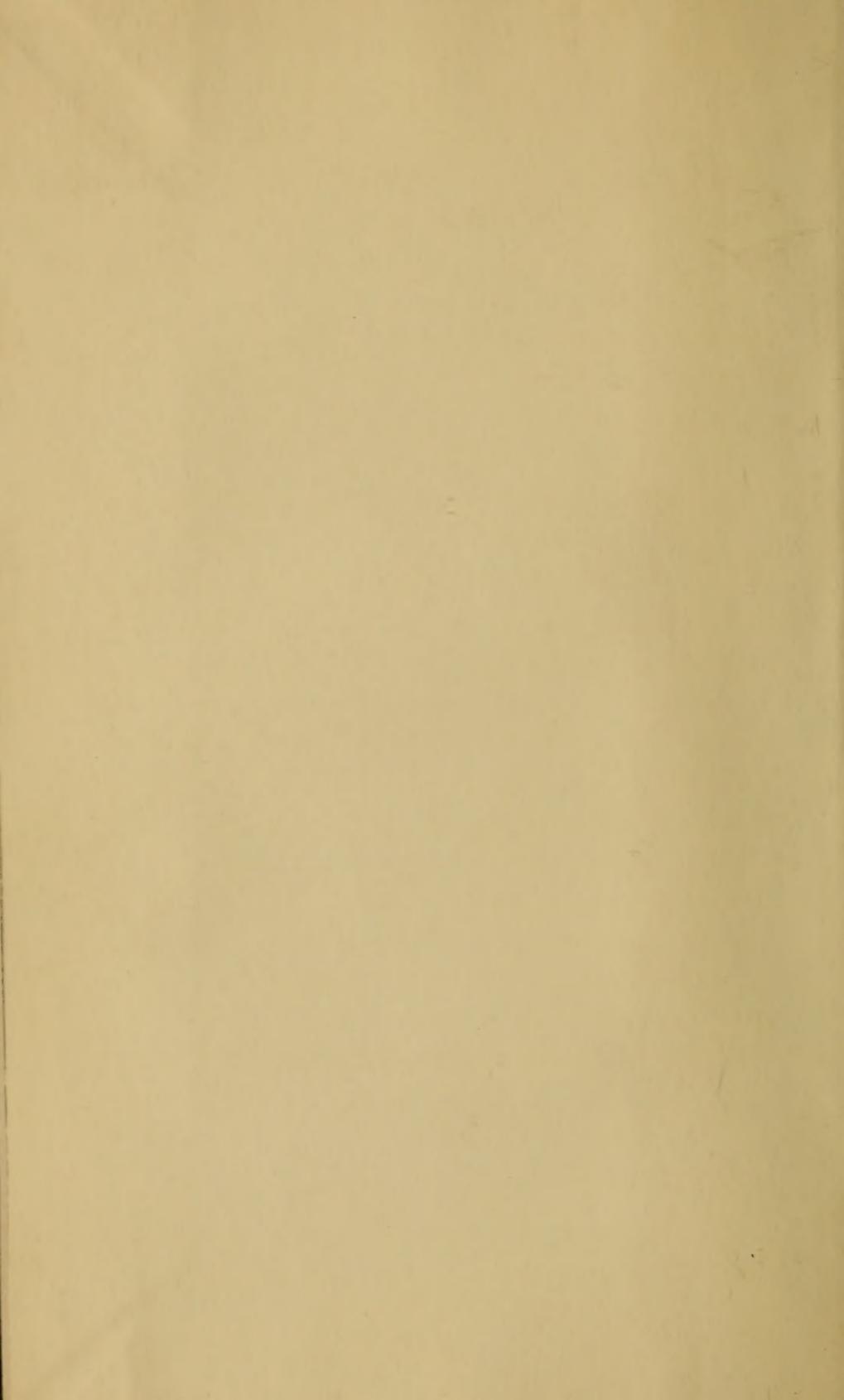
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# An INTRODUCTION to PSALMODY

Containing some Instructions for Young  
Beginners, explain'd in a familiar &  
easie manner, by way of Dialogue.

By John Church a Member of the Collegiate  
Church of St. Peter's Westminster, and  
Gentleman in Ordinary of His Majesty's  
Chapel Royal.

To Which is added a Select Number of  
the best Psalm Tunes extant; in 3 and 4  
Parts; as they are now Sung in Parish  
Churches & other Places of Divine Worship.

Also a Collection containing Some Hymns  
Compos'd by Dr. William Croft; & some  
Anthems & Hymns by Mr. Tho. Ravenscroft  
& the Author; for 1, 2, and 3 voices.

Praise ye Lord, for ye Lord is gracious : O Sing  
Praises unto His Name for it is lovely. Psal: 135.  
Sing ye Praises with Understanding. Psal: 47.

1723  
1796 LONDON,

Engrav'd by T. Crofts for R. Meares  
Musick Printer at the Golden Viol in  
St. Pauls Church Yard. 1723  
Sold by J. Bradway of Ramsay, in Hunting  
ton Shire; & H. Crofts grove of Norwich.



John Cawdron

# To all Lovers of Psalmody.

The following Introduction is intended as an help & Assistance to all those that shall be desirous of improving in, & learning the Art of Psalmody; there being briefly explain'd by a familiar way of Dialogue, all those Terms or Parts of Musick which are conducive and necessary to that End. —

The Tunes <sup>wch</sup> follow <sup>g</sup> Instructions are <sup>g</sup> best Extant, there are 18 in 3 & 12 in 4 parts; & I am pretty certain <sup>t</sup> there is scarce any Tune <sup>t</sup> is usually Sung (<sup>wch</sup> there is an Organ,) <sup>t</sup> is omitted.

The Anthems & Hymns <sup>wch</sup> follow <sup>g</sup> Psalm Tunes, are intirely new; except Mr. Ravenscroft's, & they were put in to oblige some particular persons who are very ready to promote <sup>g</sup> Sale of this Book. —

As the Tendency of this Book is towards the improvement of Psalmody in general, & thereby advancing the Honour & Glory of God, tis hop'd it may meet <sup>wth</sup> a candid Reception, & that every one will find some advantage in it, as may at least be thought answerable to <sup>g</sup> small Charge of <sup>g</sup> Purchase.

And should this Book meet <sup>n<sup>th</sup></sup> such an encouragement as may in some measure answer <sup>e</sup> Great pains & expence of <sup>e</sup> Publisher, it will induce him to make such a further Collection of Hymns and Anthems from <sup>e</sup> Best Masters, as he has great reason to hope, will not be unacceptable to all <sup>e</sup> well wishers to, & promoters of Psalmody.

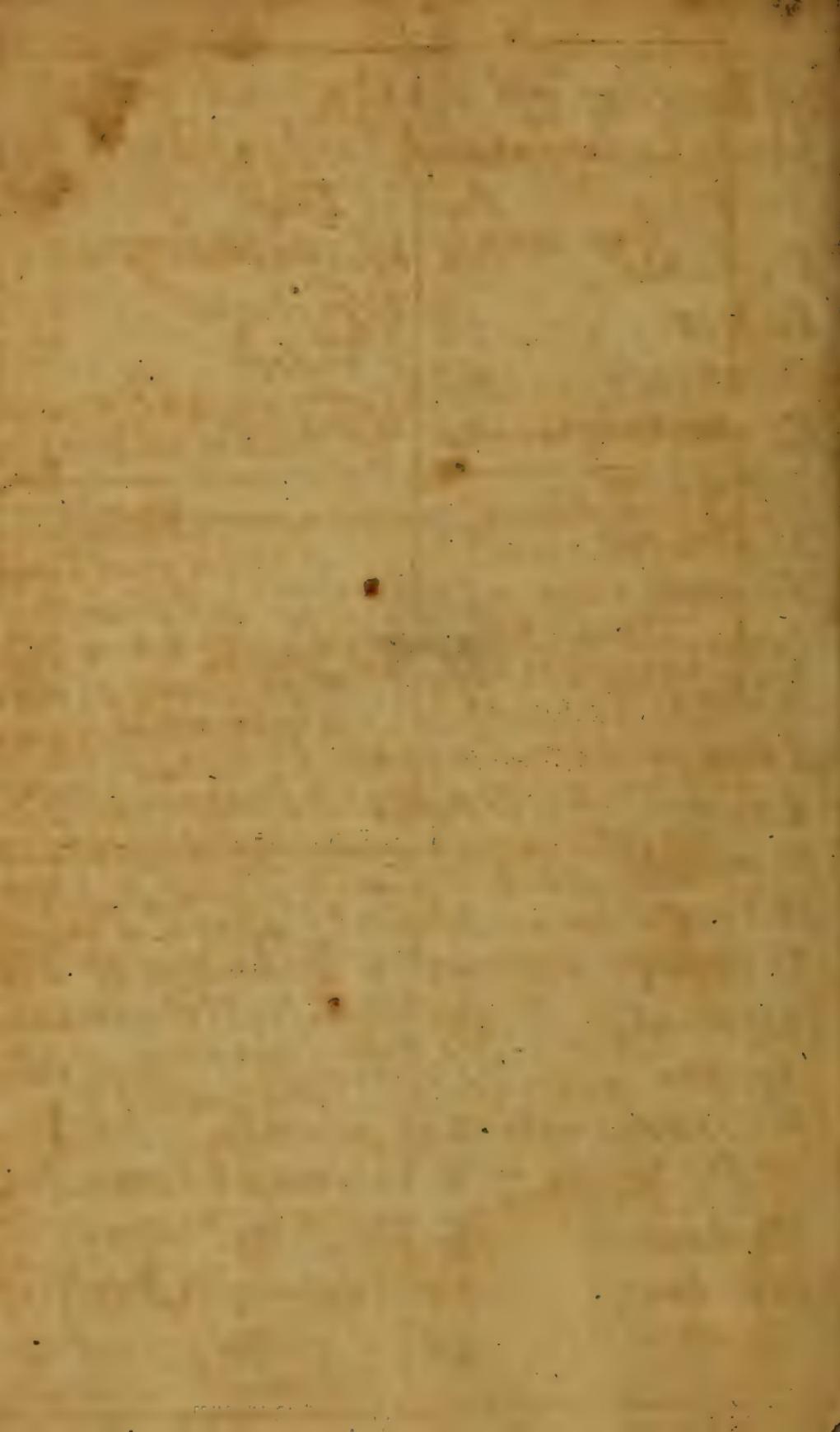
So recommending you to <sup>e</sup> favour of Almighty God, (not doubting but <sup>t</sup> you'll always secure a Title to his Holy Protection by <sup>e</sup> Practice & Advancem<sup>t</sup> of this laudable, religious & delightful Duty,) I humbly take my leave, concluding <sup>n<sup>th</sup> e</sup> Advice of <sup>e</sup> Royal Psalmist (whose zeal for his Makers Glory, & Love for <sup>e</sup> Sacred Songs of Zion, makes him break out into This Pathetical Exhortation) Psal:105. ver:2.  
O let <sup>e</sup> Songs be of him & praise him: & let <sup>e</sup> talking be of all his wondrous works.

Vale.

.So recommending.

# A Table of all the Psalms Hymns & Anthems contain'd in this Book.

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1

# A short Introduction to Psalmody, by way of Dialogue.

## Chap. 1.

The Introduction with an Account  
of the Gamut, or Scale of Musick.

Theophilus. Good morrow Philemon.  
Philemon. Good morrow good Theo,  
pray w<sup>t</sup> makes y<sup>u</sup> so early abroad this morn?

Theo: I suppose the same reason which  
gives you the opportunity of asking if quest:  
viz. the lovely Season & Weather, which  
seem united to invite us hither.

Phil: You are intirely right: who  
can forbear frequenting these pleas:  
Fields, both Morn & Even, which  
are now so sweetly adorn'd with  
all the blooming beauties of the  
Youthfull Spring?

Theo: Tis true, besides the  
Morning is the fittest time for  
Study, which is another reason of  
my being here so early; hoping to  
have had some moments to my Self.  
for to tell you the truth I have had  
a new Lesson in Psalmody lately  
given me, which I had a mind to  
peruse this Morning.

Phil: Since you have nam'd Psalmody, methinks I am not sorry, that my early appearance has disappointed you of y<sup>r</sup> desir'd Solitude; because it gives me the wish'd occasion of my acquainting y<sup>u</sup> with the great desire I have long had to attempt the knowledge of that delightful Art; & wish you could recommend me to some person for my Instruction thereto.

Theo: Your desire is very commendable, since the knowledge of Musick enables us to sing our Makers praises with understanding, & if you'l accept of so small a proficient as my self for your Instructor, I shall be ready to serve you.

Phil: I thank you for your kind offer, and will begin when you please S<sup>r</sup>.

Theo: Then you must first learn your Gamut which is a Scale of Musick so call'd from the first Note in it, as you see here at the bottom of it.

The Gamut Scale.

3

Gsolreut	in alt	sol
Ffaut		fa
Ela		la
Dlasol		sol
Csolfa		fa
Bfabemi		mi
Alamire		la
Gsolreut	<i>S</i> cliff	sol
Ffaut		fa
Elami		la
Dlasolre		sol
Csolfaut	<i>H</i> cliff	fa
Bfabemi		mi
Alamire		la
Gsolreut		sol
Ffaut	<i>J:</i> cliff	fa
Elami		la
Dsolre		sol
Cfaut		fa
Bmi		mi
Are		la
Gamut		sol

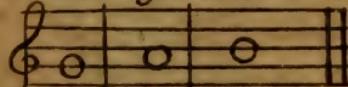
Base. Counter tenor or Tenor. Treble.

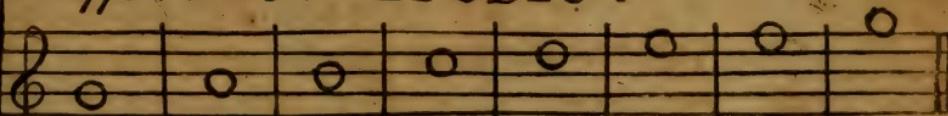
Phil : Pray after what manner must this be learnt ?

Theo : You may observe three things in the Gamut 1<sup>st</sup>. the Names of the Notes 2<sup>dly</sup> & 3<sup>r</sup> Several Cliffs, & 3<sup>dly</sup> the Syllables belonging to the Names of the Notes, which are made use of in what we call Solfaying. as for instance Gamut is the Name of a Note, but when you come to Sing it you must name it Sol, as you may observe Sol to be plac'd on the same line which is drawn from the word Gamut in like manner Alamire is call'd la, Bfabemi mi, and so on ; in short the best way for you to remember how to call them is this, the Names of all the Notes beginning with one of the first seven letters of the Alphabet as A . B . C . D . E . F & G . you may observe that A & E are call'd la ; B is mi ; C & F fa ; D & G sol ; all which you must get without book, both up & down beginning with Gamut, & ending at G sol reut in alt, then repeat back again and end with Gamut taking care to remember w<sup>t</sup> no syllable belongs to each proper name of the Notes, as for instance Gamut is call'd Sol, Are la, Bmi mi, & so on, as before hinted .

Phil: Of what use are y<sup>e</sup> Cliffs?

Theo: They are the Keys or Inlets to y<sup>e</sup> knowledge of the Notes, for should y<sup>u</sup> place a Note upon any part of 5 lines & put no Cliff at the beginning, y<sup>u</sup> cannot call it any thing; but with a Cliff plac'd there you may easily find out any Note, because reckoning up or down from the Cliff y<sup>u</sup> may take in y<sup>e</sup> extent of any Lesson, for Example place the Treble Cliff upon y<sup>e</sup> 2<sup>d</sup> line which is G folreut & all other Notes ascending or descending must be call'd by y<sup>e</sup> same names, as they stand in y<sup>e</sup> Gamut.

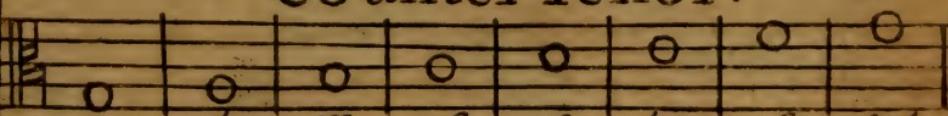
for Example.  here is 3 Notes, y<sup>e</sup> 1<sup>st</sup> upon the Sol la mi same line as the Cliff which is G. & call'd sol; y<sup>e</sup> 2<sup>d</sup> in the space above it which is A. & call'd la; the 3<sup>d</sup> upon y<sup>e</sup> middle line which is B. & call'd mi; but for y<sup>e</sup> better understanding, I will set down 8 Notes in y<sup>e</sup> 3 Severall Cliffs. viz: Treble.



Treble.

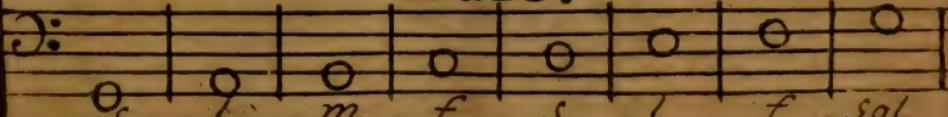
Sol la mi fa sol la fa sol

Counter Tenor.



s m f s l f sol

Base.



o s m f s l f sol

compare these Notes with  $\text{\textit{ij}}$  Scale, & you'll easily apprehend what I have said, as to  $\text{\textit{ij}}$  right naming of your Notes, &  $\text{\textit{ij}}$  Cliff you intend to practice in, you must be careful to know readily  $\text{\textit{ij}}$  names of all  $\text{\textit{ij}}$  lines & spaces which the Cliff lets  $\text{\textit{ij}}$  into; also  $\text{\textit{ij}}$  proper Monosyllable belonging to it  $\text{\textit{ch}}$  is always us'd in Solfaying. you see  $\text{\textit{ij}}$  lines of this Scale is divided into three parts by 3 Semicircles; each incloses 5, which may serve to represent a Staff or 5 lines in any Musick book,  $\text{\textit{ij}}$  upper 5 has  $\text{\textit{ij}}$  Cliff upon  $\text{\textit{ij}}$  2<sup>d</sup>. line,  $\text{\textit{ij}}$  next 5 has  $\text{\textit{ij}}$  Cliff upon  $\text{\textit{ij}}$  middle line, &  $\text{\textit{ij}}$  lowest 5 has the Cliff upon  $\text{\textit{ij}}$  4<sup>th</sup>. line, and thus much for the **Gamut**.

## Chap : II.

### Notes & Characters us'd in Musick.

I shall now proceed to give you some account of the Notes & Characters us'd in Musick; as well to express Sounds, as to denote Silence.

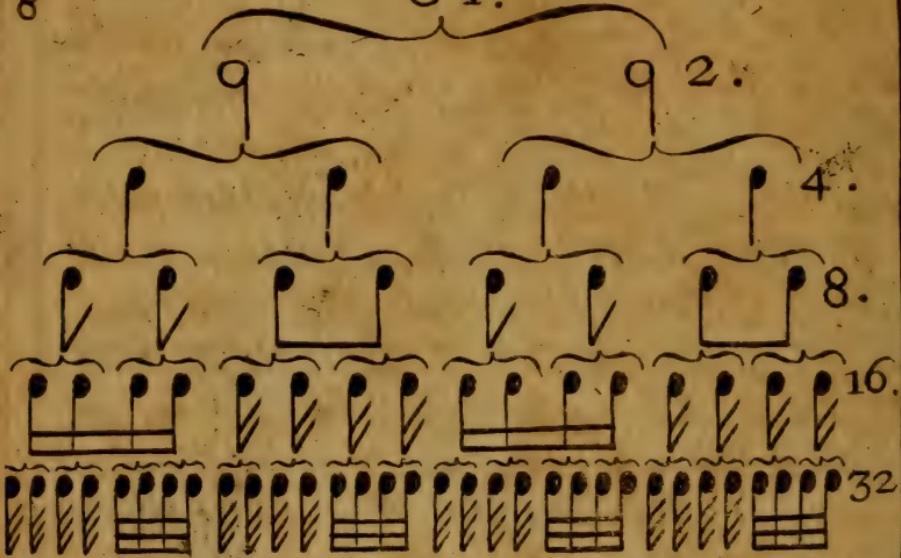
and of the first kind there are Six only now generally made use of, & are made after this manner viz.  
 a Semibreve , a Minim ,  
 a Crotchet , a Quaver ,  
 a Semiquaver , a demiquaver .

7 To remember the difference you may observe a Semibreve to be somewhat like the Letter O, open & without any stroke or tail to it either upwards or downwards; a Minim is that open mark with a tail to it, a Crotchet has a black head, with a plain tail or stroke either up or down a Quaver is, when the tail has one dash added to it, a Semiquaver has two, and a demiquaver three, as you may observe in their several figures express before.

Phil: I think you have explain'd this very well; but how shall I know the length of each Note?

Theo: A Semibreve is as long in singing as while you can tell 4 Strokes of a large pendulum Clock; a Minim half so long; a Crotchet a quarter; a Quaver  $\frac{1}{8}$ ; a Semiquaver  $\frac{1}{16}$ ; a demiquaver  $\frac{1}{32}$ ; but for a farther illustration I shall give you a Scheme of the 6 Notes, by which you may much plainer distinguish w<sup>t</sup> proportion they bear to each other.

here follows y<sup>e</sup> Scheme.



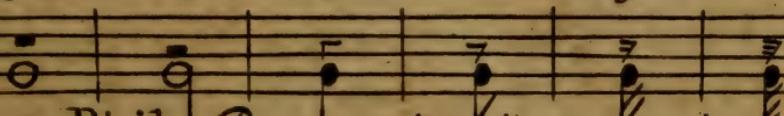
These are what we call Notes, and you may observe by this Scale, that one Semibreve includes, or is as long as 2 Minims; a Minim as 2 Crotchets; a Crotchet as 2 Quavers; a Quaver as 2 Semiquavers; and a Semiquaver as 2 demiquavers. for a farther Illustration, suppose a Semibreve divided into 2 equal parts, they are Minims; if into 4, they are Crotchets; & so on to 32 parts, w<sup>ch</sup> are demiquavers, as you see above.

Phil: I think you have explain'd it enough, but pray what are the other Marks you mention?

Theo: The next in Order, because relating to Sound (as well as of Notes) are Flats & Sharps. a Flat is made thus b. a Sharp thus \*, the use of the Flat, is

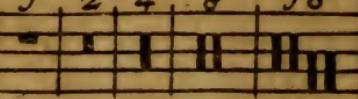
to lower  $\frac{1}{2}$  Sound of any Note before  $\frac{1}{2}$ .  
it is placid, half a note or tone;  $\frac{1}{2}$  Sharp  
on the Contrary raises it so much; which  
I shall make plainer to you by & by.

The next Characters I shall speak of  
are Rests or marks for Silence placid on  
any part of the 5 lines & distinguish'd thus



Phil: Pray why do you place the  
6 Notes under them?

Theo: To explain 'em. for Instance;  
 $\frac{1}{2}$  Semibreve Rest is a thick Stroke, as  $\frac{1}{2}$  see  
drawn from any line down half way to  $\frac{1}{2}$  next; the Minim Rest goes up half way;  
 $\frac{1}{2}$  Crotchet (like a Tenter hook) turns off to  
 $\frac{1}{2}$  right hand;  $\frac{1}{2}$  Quaver to  $\frac{1}{2}$  left, the Semi-  
quaver with a double Stroke to  $\frac{1}{2}$  left, the  
demiquaver a treble Stroke to the left.  
 $\frac{1}{2}$  use of  $\frac{1}{2}$  are,  $\frac{1}{2}$  where ever  $\frac{1}{2}$  meet  $\frac{1}{2}$  'em,  
 $\frac{1}{2}$  are to rest, or keep silent, so long as you  
would be performing those notes whose ab-  
sence they supply. when a Stroke is drawn  
from one line to  $\frac{1}{2}$  next,  $\frac{1}{2}$  must not think it  
a Semibreve & Minim rest joyn'd; but 2 Semi-  
breves, &  $\frac{1}{2}$  drawn to another line tis 4.  
Observe  $\frac{1}{2}$  Semibreve rest is always a  
whole bar in any sort of Time  $\frac{1}{2}$  ever.

<sup>10</sup>  
<sup>ch</sup> you'l y<sup>e</sup> better understand w<sup>n</sup>I come to speak of Time; but heres an example of whats now mentiond, 

in y<sup>e</sup> first division is a Semibreve rest w<sup>ch</sup> stands for a Semibreve or one bar; y<sup>e</sup> 2.<sup>d</sup> for 2, y<sup>e</sup> 3.<sup>d</sup> for 4, y<sup>e</sup> 4.<sup>d</sup> for 8, and the last for 16 bars.

Phil : This is very plain; but w<sup>t</sup> mean you by a bar?

Theo : Tis a strait stroke drawn across y<sup>e</sup> 5 lines, & divides y<sup>e</sup> Notes into equal quantities, in order to y<sup>e</sup> keeping or beating of Time. If next is a Tye, w<sup>ch</sup> is a Curv'd line drawn over 2 or more Notes, w<sup>n</sup> there is but one Syllable to Sing to 'em, for example the word Sing has 4 Notes Ty'd, Si - ng praises & y<sup>e</sup> Syllable es 2.

The last Character I shall now mention is a Direct, made at y<sup>e</sup> end of y<sup>e</sup> 5 lines, to shew you that the first Note in the next 5. is upon that line or space, where the Direct is placid.

I shall in the next place attempt something concerning y<sup>e</sup> Tone or Sound of your Notes, & y<sup>e</sup> farther use of Flats and Sharps, as I before hinted.

Phil : I thank you S<sup>r</sup>.

## Chap: III.

Concerning <sup>e</sup>Tone or Sound of Notes

Having in <sup>u</sup> preceding Chapters given  
 y an account of <sup>e</sup>Gamut, y 6 kinds of Notes,  
 & other Characters thereunto belonging,  
 I shall now proceed to some directions rela-  
 ting to <sup>e</sup>Tone or Sound of <sup>e</sup>Notes <sup>ch</sup> plac'd  
 upon y 5 lines, as they ascend or descend, y  
 is from line to space & from space to line  
 are accounted either whole Tones or Semi-  
 tones; y is whole Notes, or half Notes; and  
 are distinguish'd one from another by y 2  
 Columns of names in <sup>e</sup>Gamut, for Instance.  
 from Gamut to Are is a whole Tone, from  
 Are to Bmi another, from Bmi to Cfaut  
 but half a Tone, from Cfaut to Dsolre  
 a whole one, from Dsolre to Elami the  
 same, from Elami to Ffaut but half a  
 Tone, from Ffaut to Gsolreut a whole  
 one, & so up to y top of <sup>e</sup>Gamut, & if it  
 was possible for a gradual progression to  
 take in a Thousand Notes more, they must  
 all ascend in the same proportion of  
 Sound, as y first 8 Notes do which I  
 have above mention'd.

Phil : I understand you Sir;  
 but pray <sup>ch</sup> is my best method readily  
 to remember without book the whole  
 Tones from the half Tones ?

12

Theo: Only by observing that from B to C, & from E to F ascending, & from F to E, & from C to B descending are the half Tones; all the rest are whole Tones. & in Solfaying, from mi to fa & from la to fa are  $\frac{1}{2}$ Tones ascending, & from fa to la & fa to mi are  $\frac{1}{2}$ Tones descending.

Phil: Pray give me an Example.

Theo: I shall, by setting down 8 Notes in  $\frac{4}{4}$  G Clif, marking with a Cross the Note  $\hat{y}$  riseth or falleth half a Tone.

Sol la mi fa Sol la fa Sol.  
Sol fa la Sol fa mi la Sol.

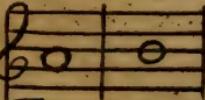
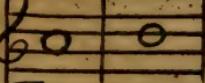
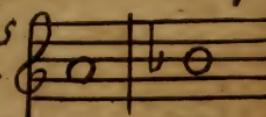
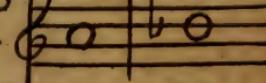
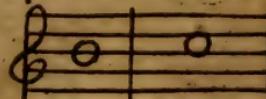
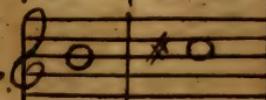
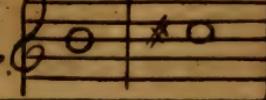
here you may observe  $\hat{y}$  fa or Csolfar iseth  $\frac{1}{2}$ a Tone above mi or Bfabemi, & fa or Ffaut riseth  $\frac{1}{2}$ a Tone above la or Ela; then descending it must be but  $\frac{1}{2}$ a Note from fa to la or mi, as I before hinted.

Phil: But how shall I distinguish 'em?

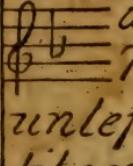
Theo: Observe,  $\hat{y}$  all whole Tones have a Chearful Sound, & all half Tones a Melancholy one, either rising or falling. & I know of no better way to learn 'em,  $\hat{y}$  by applying to some Skilful person either to Sing the 8 Notes often over to  $\hat{y}$ , or play

em upon some Instrum<sup>t</sup>. till such time as  
<sup>u</sup> you can retain y<sup>e</sup> Sound y<sup>r</sup> self. But to give  
you yet a further Illustration we'll Sup-  
pose all whole Tones to be Inches, & half  
Tones half Inches, w<sup>ch</sup> is a Mathematical  
demonstration upon any String'd Instrum<sup>t</sup>.  
for Instance, take a Violin, & draw y<sup>e</sup> Bow  
over any open String & observe y<sup>e</sup> Sound it  
gives, y<sup>e</sup> place y<sup>r</sup> fore finger upon y<sup>e</sup> String a-  
bout an Inch from y<sup>e</sup> top of y<sup>e</sup> Neck & draw  
y<sup>e</sup> bow again you'll find it a whole Tone, y<sup>e</sup>  
put y<sup>e</sup> middle finger close to y<sup>e</sup> other w<sup>ch</sup> is  
about half an Inch & you'll find that will  
produce but an half Tone.

Phil: I understand y<sup>u</sup>, but pray Sir  
explain y<sup>e</sup> use of Flats & Sharps to me.

Theo: I promis'd I would, and as I  
told y<sup>u</sup> they rais'd or sunk any Note they  
are put before, half a Note or Tone, I'll  
make it plain by a short Instance or 2  
as thus,  those Notes are a full  
Tone  from each other; but  
place a Flat before mi & it's but half  
a Tone from la to mi as thus   
in like manner I will put  down 2 Notes more, thus   
to shew, from mi to fa is but   $\frac{1}{2}$  a Tone, but w<sup>th</sup> a Sharp thus  before it, makes it a whole Tone.

14 If a Flat or Sharp is plac'd at the beginning of the 5 lines, it affects every Note upon the line or space. for Instance, thus



a Flat plac'd upon B shews all the Notes upon the line must be Sung Flat unless contradicted by a Sharp. the like rule must be observ'd in Sharps.

There is one other Character call'd a Natural made thus. The quality of it is to reduce any Note made flat or sharp by the governing flats or sharps plac'd at the beginning of the lines, to its primitive sound, as it stands in the Gamut. as for Instance, a flat plac'd in B, at the beginning of the line, makes all Notes in that line flat, unless the Composer has a mind to have some one or more of them Sharp; & then, this Character is put before such Notes instead of a Sharp.

And altho this Character is mightily us'd in our Modern Musick, especially the Italian; yet I don't see there is any great occasion for it, because flats & sharps produce the very same effect; and as it occasions a Note sometimes to be Sung flat as well as sharp, it often serves rather to puzzle than help a young Proficient in his performance.

## Chap: IV.

### Concerning the length of Notes.

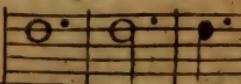
Having explainid y<sup>e</sup> 6 Several kinds of Notes now made use of, & given y<sup>e</sup> a Scale, as they lessen in proportion, till a Semibreve becomes divided into 32 demiquavers; I shall add one familiar Instance for your farther Instruction, w<sup>ch</sup> I hope will give y<sup>e</sup> a clear & just Idea of y<sup>e</sup> proportion of evry Note with regard to each other. Suppose then, an Inch was y<sup>e</sup> length of a Semibreve, divide it into 2 equal parts they become Minims, y<sup>e</sup> next division makes em Crotchets, the next Quavers, then Semiquavers, & lastly Demiquavers, so y<sup>e</sup> a Minim may be accounted  $\frac{1}{2}$  an inch, a Crotchet a  $\frac{1}{4}$ ; a Quaver an  $\frac{1}{8}$ , a Semiquaver a  $\frac{1}{16}$ , & a demi-quaver a  $\frac{1}{32}$ . part of an Inch, or Semibreve.

Phil: This is very plain; but I have seen now & y<sup>e</sup> a Character in Musick made thus  $\text{H}$  pray what is it?

Theo: Tis a Breve, w<sup>ch</sup> is as long as 2 Semibreves & is sometimes usd in Church Musick, & often for y<sup>e</sup> Close, or last Note on't.

Phil: Pray what means a little dot I see placid by a Note sometimes.

Theo: Tis a point of Addition, and makes y<sup>e</sup> Note half as much more, & is always put on y<sup>e</sup> right side thus



& so after any other Note, as if Composer has occasion for it; but to explain it more particularly, I shall give a short Scheme after the same manner as that you have already had, which take as follows.



Observe, that as one Semibreve is as long as 2 Minims, a prick'd Semibreve is as long as 3; & same rule of proportion holds <sup>th</sup> respect to any other Note.

Phil : I understand you Sir,  
but in this, as well as if other Scheme I observe some of if Notes, has either 1, 2, or 3 strokes made thro' if tails, tying 2, or more together, pray what means that?

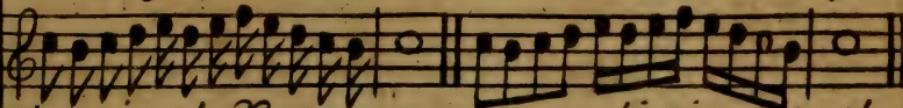
Theo : Tis no more than this, as single Quavers, Semiquavers & demiquaver are distinguishd from each other by the taile being turn'd up or down with either 1, 2, or 3 dashes added; tis usual, that when 2 or more of these kind of Notes are to be Sung to 1 Syllable, they are not made single, but dash'd thro' the tails all at once as occasion requires; for Instance, suppose 2 Semiquavers & 1 Quaver to be Sung to one Syllable, if shou'd not prick em down thus



but thus



17  
and in Lessons y<sup>e</sup> have many of em, y<sup>e</sup> strok's  
thrō y<sup>e</sup> tails is a help to y<sup>e</sup> sight, & you may  
more easily discover how many there is  
of each kind in a bar, than if they were in  
single Notes.      for example,  
single Notes,      the same Notes ty'd.



the single Notes are not so distinct to the  
Eye as them y<sup>e</sup> are ty'd 4 and 4 together;  
for which reason, this kind of tying  
is of great use to facilitate the perfor-  
-mance of any Lesson wherein they  
are made use of, Especially in quick  
Vocal & Instrumental Musick.

I have been the more particular  
because I would not let any thing  
escape you, that is necessary to be  
known towards your attaining to the  
performance of a plain Hymn, or a  
Psalm Tune.

I shall only add some Instructi-  
-ons for keeping or beating of Time,  
then leave you to y<sup>e</sup> practice of a few  
short Lessons, as preliminaries to the  
performance of y<sup>e</sup> Several Psalms &  
Hymns I shall leave with you for y<sup>r</sup>  
farther practice & Improvement.

Phil: I thank you S<sup>r</sup>. most heartily.

## Chap : V.

Of healing, or keeping of Time.

Theo: Time is a thing so necessary to be observ'd in a Musical Performance, <sup>t</sup> <sup>th</sup> without an exact agreement among the Several Performers, tis impossible to do it as it ought to be done.

Phil: I believe what you say; but Pray explain it a little to me.

Theo: I will, Time is a certain & positive way of measuring <sup>e</sup> Notes and Rests made use of in a piece of Musick whether Vocal or Instrumental; and if justly observ'd, occasions <sup>e</sup> performance to be exact, & all <sup>e</sup> parts whether two or more, will fall in <sup>w</sup> each other, according to <sup>e</sup> intention of <sup>e</sup> Composer.

There are several kinds of Time, invented for <sup>e</sup> sake of Variety, & may all properly be reduc'd to 2 Sorts, <sup>t</sup> <sup>ch</sup> is Common, & Triple Time, <sup>wh</sup> is measur'd either by an even or an odd quantity, as 4 or 3; but before I go on, I beg <sup>w</sup> to remember I mention'd a bar, <sup>wh</sup> is a plain stroke drawn cross <sup>e</sup> 5 lines, & serves to make an equal division of a Song or Lesson as to <sup>e</sup> Notes or Rests in it, not for number but quantity; so <sup>t</sup> if a Lesson is Compos'd in Common Time, <sup>e</sup> bar is put between every

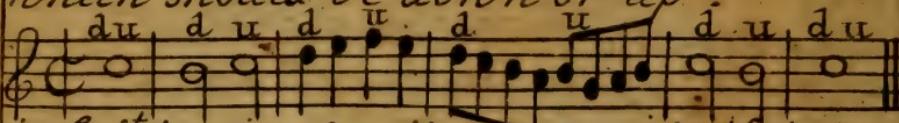
Semibreve, or so many lesser Notes as makes one throughout y<sup>e</sup> whole Lesson.

Of Common Time there are 3 kinds, <sup>ch</sup> are mark'd thus C, C, D or 2. y<sup>e</sup> 1<sup>st</sup> denotes a very slow movement, y<sup>e</sup> 2<sup>d</sup> a middling movement, & y<sup>e</sup> 2 last, a quick movement. Now one of these is always plac'd at y<sup>e</sup> beginning of a Lesson immediately before or after the Cliff, <sup>ch</sup> governs y<sup>e</sup> whole Song if not contradicted by any other Sign. & y<sup>e</sup> way of beating this time is by putting y<sup>e</sup> hand down at y<sup>e</sup> beginning of every bar, & taking it up when y<sup>e</sup> bar is half gone. for Instance, one Semibreve fills a bar, & if y<sup>e</sup> lesson consists of Semibreves, y<sup>e</sup> must strike y<sup>e</sup> hand down at y<sup>e</sup> beginning of that Note, & take it up at y<sup>e</sup> last half; if Minims one down & one up; if Crotchets, 2 down & 2 up; y<sup>e</sup> like equal division must be made with regard to all lesser Notes.

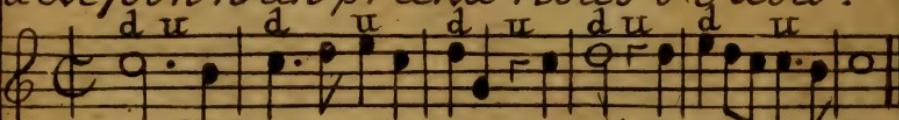
You may practice beating of Time even without Singing, by only repeating 1, 2, 3, 4, as leisurely as y<sup>e</sup> Click or Sound of y<sup>e</sup> Pendulum of a large Clock moves. Striking y<sup>e</sup> hand down at 1, & taking it up at 3, and 4 of these strokes is y<sup>e</sup> length of a Semibreve, <sup>ch</sup> Notes or y<sup>e</sup> quantity in lesser Notes or Rests) makes a bar in Common time.

Phil : Pray give me an Example of y<sup>e</sup>.

Theo: Here is one  $\frac{2}{4}$   $\frac{e}{2}$  mark or mood for Common Time at  $\frac{e}{2}$  beginning, &  $\frac{e}{2}$  letters d & u plac'd over  $\frac{e}{2}$  proper Note, which should be down or up.



in my  $\frac{e}{2}$  st bar is a Semibreve sung half down & half up; in  $\frac{e}{2}$  2<sup>d</sup>. two Minims, one down & one up; in  $\frac{e}{2}$  3<sup>d</sup>. is 4 Grotchets, 2 down, 2 up; in  $\frac{e}{2}$  4. 8 Quavers, 4 down, 4 up; & every bar is of an equal length in performing. But to make it plainer, I will give you a Lesson with prick'd Notes & Rests.

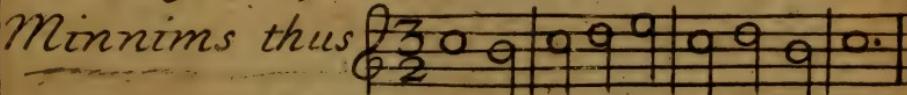


in the first bar is a prick'd Minnion, & you must observe to take up your hand at the prick, which is the last 3<sup>d</sup>. part of that Note; as likewise in the fourth and fifth bars there is a Grotchet rest  $\text{N}^{\text{th}}$ . you must take your hand up at, telling one softly to your Self; for you are to Observe, that it helps to make up the Several Notes in those Bars the length of a Semibreve.

Phil : I apprehend you S<sup>r</sup>. and now if you please, I wou'd beg the favour of you to explain to me what you call Triple Time.

Theo: I will;

Of Triple time, there are 3 kinds  
chiefly made use of in Vocal Musick  
which are distinguish'd by having either  
3 Minims, 3 Crotchets, or 3 Quavers in  
each bar. 2 thirds of each bar with  $\frac{1}{2}$   
hand down, one up. & are known by  
their several Signs or Moods mark'd  
thus  $\frac{3}{2}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ . which are likewise put  
at the beginning of the 1<sup>st</sup> 5 lines as  $\frac{1}{2}$   
signs for Common time are, of which  
I will give you 3 Examples, the 1<sup>st</sup> in  
Minnims thus



This last being a very brisk movem.<sup>t</sup>  
is Seldom us'd in Church-musick.

Phil : Why does  $\frac{1}{2}$  figure under  $\frac{1}{3}$   
differ in  $\frac{1}{2}$  3 kinds, as 2, 4, & 8?

Theo : All kinds of Time are de-  
duced from Common <sup>time</sup>, & as 2 Minims,  
4 Crotchets, or 8 Quavers make up a  
bar in Common Time, so these figures  
viz 2, 4 or 8 are plac'd under  $\frac{1}{2}$  3 to  
denote w<sup>t</sup> kind of Notes  $\frac{1}{2}$  Triple Time  
of any Lesson is Compos'd of. as thus,  
if I see  $\frac{1}{2}$  Mood call'd Three to Two  
mark'd thus  $\frac{3}{2}$ , then  $\frac{1}{2}$  having regard

<sup>ch</sup> to 2 Minims w<sup>ch</sup> make up a bar in Common Time, I know y<sup>t</sup> That Triple Time must be in Minims. & as y<sup>e</sup> 4 has regard to Crotchets, & y<sup>e</sup> 8 to Quavers, y<sup>e</sup> same rule is to be observ'd, as is given for Minims. if I see a Lesson w<sup>th</sup> this Mood  $\frac{3}{4}$ , & there is 3 Minims, or 3 Quavers in a bar, I know y<sup>e</sup> Mood is not right y<sup>t</sup>, because y<sup>e</sup> 4 underneath has respect to Crotchets, & no other Notes, 4 Crotchets making a bar, as before hinted.

Phil : I understand you, but what other Sorts of Time are there?

Theo : There is a double Triple, Compos'd of either Crotchets or Quavers 6 in a bar, 3 w<sup>th</sup> y<sup>e</sup> hand down & 3 up, & mark'd thus Crotchets  $\frac{6}{4}$ , Quavers  $\frac{6}{8}$ . theres 2 other kinds, of 9, or 12 Crotchets or Quavers in a bar mark'd thus;  $\frac{9}{4}$ ,  $\frac{9}{8}$ ; &  $\frac{12}{4}$ ,  $\frac{12}{8}$ . y<sup>e</sup> 1<sup>st</sup> measur'd by 6 down & 3 up; y<sup>e</sup> 2<sup>d</sup>. 6 down & 6 up; as will appear by the Examples.

These are seldom or never us'd in Church-musick so y<sup>t</sup> if y<sup>e</sup> practice only y<sup>e</sup> Common time & y<sup>e</sup> 2 first kinds of Triple, tis sufficient for y<sup>e</sup> present purpose

I desire you to observe further, whereas in Psalm Tunes & Hymns you'll often meet no more than one Semibreve in a bar, and in some Church-musick (wherein are seldom any shorter notes than Crotchets used) no bar at all, altho' Musick is Compos'd in Common Time, in both these cases, you must be sure to beat Time to every Semibreve, as if it was bar'd all the way. you will sometimes see an odd Minim, Crotchet, Quaver, or 2 Quavers at the beginning of a piece whether in Common or Triple Time immediately before the 1<sup>st</sup> barr. such odd Notes must be perform'd with the hand up. Examples of which you'll often meet with, in the Lessons & Hymns following.

### Chap : VI .

Some farther Instructions, with an Account of the several Keys in Musick.

I would now observe to you, that a ring of 8 Bells if rightly in Tune, are properly express'd by following 8 Notes, beginning with Csolfa, or Csolfaut (which is all one)



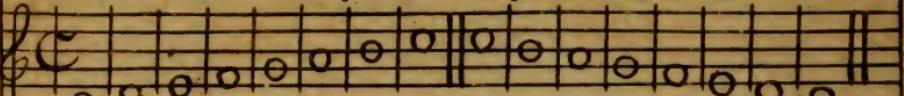
f a m i l a s o l f a i a s o l f a . f a s o l t a f a s o l l a m i f a . here you have an odd Note both at the beginning & in the middle, which must be kept Time to as if there was no double barr at all,

the last Note before  $\frac{e}{f}$  double bar & the odd one following being both  $\frac{r}{o}$   $\frac{e}{f}$  hand up;  $\frac{r}{o}$  Instance will serve to direct  $\frac{y}{u}$  in keeping Time to all  $\frac{e}{f}$  odd Notes  $\frac{t}{u}$   $\frac{y}{u}$  may ever meet w.

I shall now set  $\frac{u}{8}$  Notes 2 several ways,  $\frac{e}{j}$   $\frac{1}{st}$  as I set 'em before, &  $\frac{e}{j}$   $\frac{2}{d}$  like 8 Bells, both which ways are taught by Musicians.

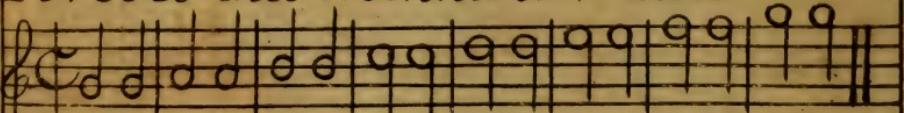


Sol l mfs l f sol. sol f l s f m l sol.

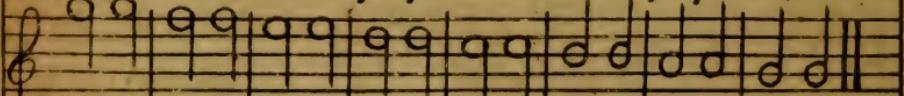


fa s l f s l m fa. fam l s f l s fa.

When  $\frac{y}{u}$  can sing these rightly in Tune being all in Semibreves,  $\frac{y}{u}$  may make a small variation for the sake of improving in keeping Time, by dividing the Semibreves into Minnims. thus



ss ll mm ff ss ll ff s sol.



ss ff ll ss ff m m l l s sol.

You may further vary in Grotches and Quavers; by singing 2 down & 2 up of the  $\frac{1}{st}$  and 4 down & 4 up of the  $\frac{2}{d}$ . all in one Tone, which  $\frac{y}{u}$  may prick down your self.

Phil : I think I can. & now I would be glad of another Lesson.

<sup>25</sup> Theo: Here is one ascending and descending gradually 3 Notes at a time. <sup>ch</sup> is call'd proving of Thirds, as thus.

A handwritten musical score for two voices. The top staff uses a soprano C-clef and the bottom staff uses an alto F-clef. Both staves have a common time signature. The music consists of two systems. The first system starts with a forte dynamic (f) and includes lyrics: 'slm s m l m f l f m f s m s f s l f l'. The second system starts with a forte dynamic (f) and includes lyrics: 's l f s f l f s l s . s f l s l f l s f s'. The notation includes various note values (eighth, sixteenth, thirty-second) and rests.

l s f l f s f m s m f m l f l m l s m s.  
when  $\hat{y}$  are Master of this,  $\hat{y}$  may proceed  
to 3<sup>ds</sup>. without proving them;  $\hat{y}$  is by leaving  
 $\hat{y}$  middle Note of every bar quite out, &  $\hat{y}$   
 $\hat{y}$  move from line to line, or space to space,  
which distance is call'd a Third, as thus.

3ds

Soprano staff:

sol m l f m s f l s f l sol.

Bass staff:

sol l f s l f s m f l m sol.

In like manner all distances are learned, first by proving them up, & then leaving out the Intervening Notes, as you'll see in the following Examples.

I shall leave placing the Letters under the Notes, because I hope by this Time you can go on without that Assistance.

*4<sup>ths</sup> prov'd.*

26

A handwritten musical score consisting of six staves, each with a treble clef and a common time signature. The music is written in two distinct sections, indicated by labels above the staves.

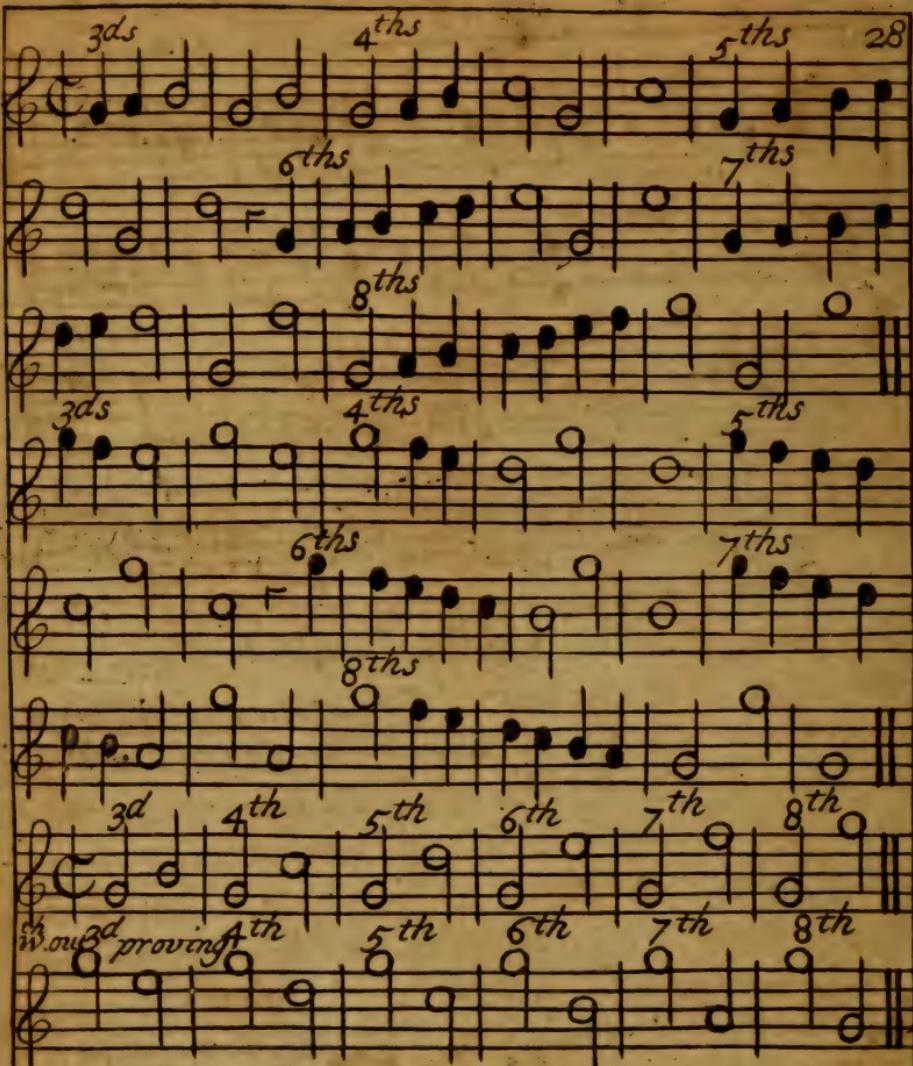
The first section is labeled *4<sup>ths</sup> prov'd.* and contains four staves. The first three staves begin with a dynamic of  $\frac{3}{4}$ , while the fourth staff begins with  $\frac{2}{4}$ . The notes are primarily quarter notes, eighth notes, and sixteenth notes.

The second section is labeled *5<sup>ths</sup> prov'd.* and contains two staves. Both staves begin with a dynamic of  $\frac{2}{4}$ . The notes are primarily eighth notes and sixteenth notes.

27 6<sup>ths</sup> prov'd.

A handwritten musical score consisting of six staves of music. The music is in common time (indicated by a 'C'). The first staff uses a treble clef, the second staff uses a bass clef, and the third staff uses a bass clef. The fourth staff uses a treble clef with a '6<sup>ths</sup>' written above it, indicating sixteenth-note patterns. The fifth staff uses a bass clef with a '7<sup>ths</sup>' written above it, indicating seventh-note patterns. The sixth staff uses a bass clef with an '8<sup>ths</sup>' written above it, indicating eighth-note patterns. The music consists of various note heads and stems, with some notes connected by vertical lines. Measures are separated by vertical bar lines, and double bar lines with repeat dots are present in several places.

Another short Lesson of all 4 distances  
from 3<sup>ds</sup> to 8<sup>ths</sup> prov'd. as follows.



These several distances may be varied as you please. as for Instance, You may begin your 3<sup>ds</sup>. or 4.<sup>ths</sup> in Csolfa, (which is a line below the 5) as the 5.<sup>th</sup> begin, and carry any of em to what extent you please either up or down. & you may for improvem<sup>t</sup> in keeping Time, turn any of em into prickd Notes after the manner following.

3<sup>ds</sup>. varied.

another way.

When y<sup>u</sup> can give a true sound to y<sup>f</sup> Notes,  
y<sup>t</sup> is, Sing y<sup>f</sup> proper, whole or half Tone that  
belongs to em, y<sup>w</sup> not y<sup>f</sup> be confind to Solfaying,  
but may use any other Syllables, as persons  
do who don't understand Musick, so they hum  
over any Tune, or Song w<sup>th</sup> out y<sup>f</sup> proper words,  
for y<sup>f</sup> use of Solfaying is only to assist Learners  
in giving y<sup>f</sup> true Sound to each Note as before hinte

I shall now shew y<sup>f</sup> y<sup>f</sup> Several Keys gene-  
rally made use of in Musick, which tho'  
numerous, may be reduc'd to 2 only, Flat  
& Sharp, viz. A re & C f a u t, y<sup>2</sup> Natural Keys.

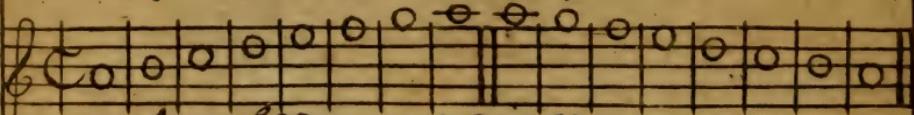
Phil: Pray w<sup>th</sup> do y<sup>f</sup> mean by a Key?

Theo: 'Tis a certain Sound or Note,  
<sup>ch</sup> y<sup>f</sup> Tendency of y<sup>f</sup> Air of any piece of  
Musick inclines it to end in, & takes its  
name from one of y<sup>f</sup> f. 7 Notes in y<sup>f</sup> Gamut.  
for Instance, suppose y<sup>f</sup> last Note in a  
Psalm tune is in Gamut or G sol re ut,  
in y<sup>f</sup> Base or Treble if we say, That Tune  
is in Gamut; if it ends in Dre or Alamire

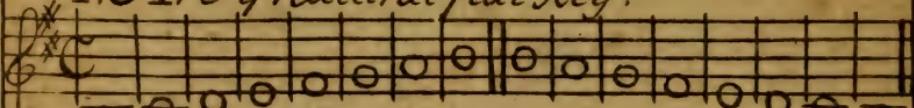
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then tis in Are, and so of all the rest.  
and is denominated Flat or Sharp from  
the Flats or Sharps plac'd at the be-  
ginning of the 5 lines.

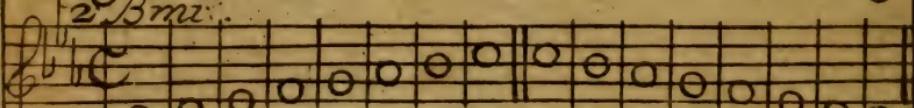
To make it plainer I will set you 8  
Notes in all the Keys; first going thro'  
the Flat Keys, which are all reduceable  
to the Natural Key. viz: Are;  
all the rest being made like that by the  
help of Flats or Sharps.



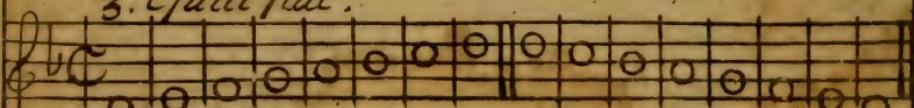
1. Are & Natural flat Key.



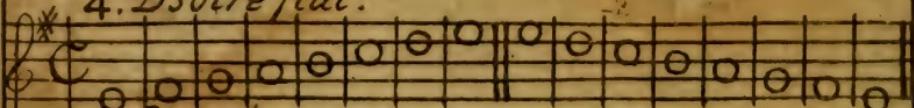
2. Bmii.



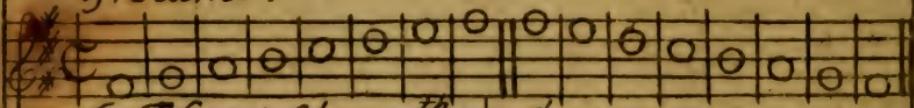
3. Cfaut flat.



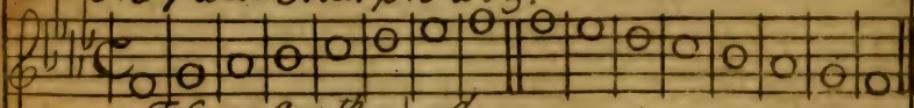
4. Dsolre flat.



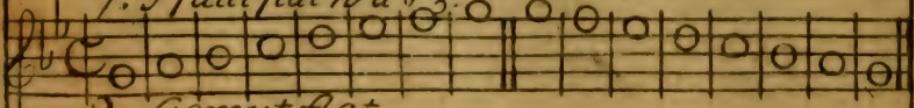
5. Elami.



6. Ffaut Sharp <sup>th</sup> ab <sup>3d</sup>.



7. Ffaut flat <sup>th</sup> a <sup>1, 3d</sup>.



8. Gamut flat.

These are  $\frac{4}{4}$  Flat Keys generally made use of, &  $\frac{4}{4}$  Effect of Musick in any of these Keys has upon our passions, is to produce in us a Serious, Grave or Melancholy disposition of Mind.

The Sharp Keys has  $\frac{4}{4}$  contrary Effect, & incites us to be Gay or Chearful, & of a lively Disposition; <sup>which</sup> are all reduceable to the Natural Key, viz: C fault.

$\frac{2}{4} C$

1. Cfault if Natural Sharp Key.

$\frac{2}{4} C$

2. Gamut Sharp.

$\frac{2}{4} C$

3. Are Sharp.

$\frac{2}{4} B$

4. B mi flat.

$\frac{2}{4} C$

5. D sol re sharp.

$\frac{2}{4} C$

6. El ami sharp.

$\frac{2}{4} B$

7. El ami flat <sup>th. a</sup> \* <sup>3d</sup>.

$\frac{2}{4} C$

8. F fault.

Now in these Several Keys <sup>you</sup> are  
to Observe if you must rise or fall a  
whole Tone or Note, or half a Note just  
as you do in the 2 Natural Keys.

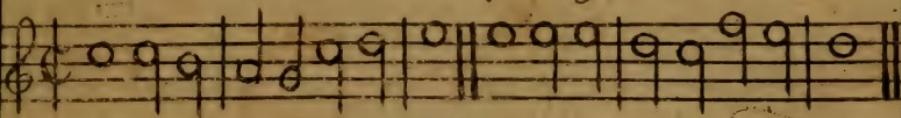
I will now set you 2 Psalm Tunes,  
one in each Natural Key, <sup>which</sup> <sup>you</sup> have  
pretty well master'd, <sup>the</sup> other Keys (<sup>which</sup>  
may be reckon'd Artificial) will appear  
upon comparing <sup>them</sup> <sup>with</sup> these 2, easy to perform.

So recommending <sup>you</sup> to a diligent  
practice of these short Instructions,  
& the help of a better Master, I shall  
take my leave, wishing <sup>you</sup> good Success  
in your future Studies.

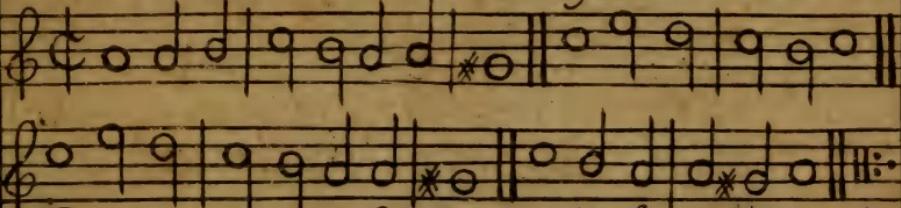
Phil: I thank you most heartily  
good Theophilus, for your kind  
Instructions & good Wishes; & may  
the Almighty grant, That after our  
Sincere endeavours to praise & please  
Him here, we may be made Parta-  
kers of His Glorious Kingdom, and  
<sup>be</sup> <sup>in</sup> <sup>the</sup> <sup>Heavenly</sup> Choir, incessantly praise  
<sup>the</sup> Divine Majesty, in <sup>the</sup> Unity of the  
Father Son & Holy Ghost, who Liveth  
& Reigneth One God world without end.

Theo: Amen.

the 300 Psalm Tune by way of Lesson  
in the Natural Sharp Key viz: Cfaut.



the Windsor Tune by way of Lesson  
in the Natural Flat Key viz: Are.



By observing  $\frac{8}{4}$  Notes in  $\frac{6}{4}$  Keys before mention'd, you may Transpose any Tune into one of the Natural Keys, or from any one Key to another, observing always to put in all accidental flats or sharps, which are plac'd before any particular Notes, over & above what's plac'd at the beginning of the 5 lines, according to what any Key requires. for Instance, if you wou'd transpose the Windsor Tune from Are, (to it now is in) to Cfaut flat, then you must place 3 flats at the beginning of every Staff, viz: in A, B and E, and the first Note in C solfa, by  $\text{F}^{\text{sharp}}$ . The following Notes will be govern'd by the accidental sharps which are now in G, must be made upon B, because the Note following (being transpos'd) will then be in B.

The like rule will serve for flats.

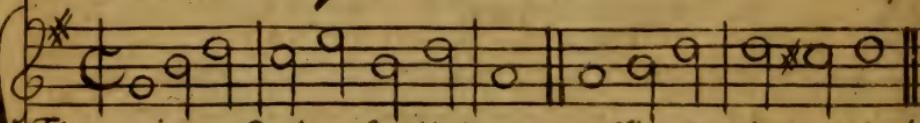
Here follows 30 Psalm Tunes, viz:  
18 in 3, & 12 in 4 parts; among which  
are most of (if not all) the Tunes that  
are generally Sung in Parish Churches  
and other places of Publick-worship  
throughout the Kingdom.

plac'd according to the several Keys,  
and not as they stand in the Psalter.

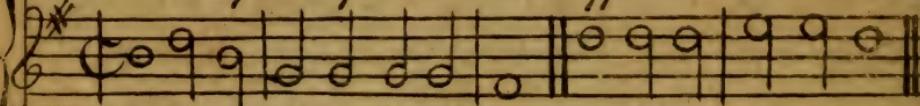
Those in the Sharp Keys being put  
first, & those in the flat ones next.

9 in sharp Keys.

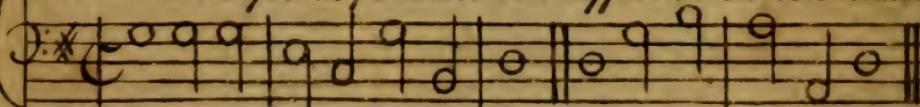
Psal: 14. York Tune in G \*



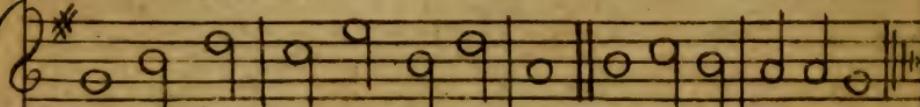
There is no God as foolish men affirm & do conclude.



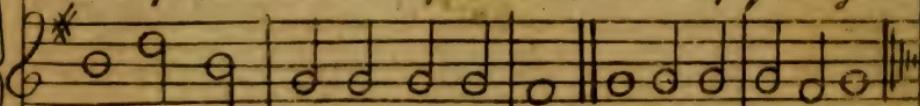
There is no God as foolish men affirm & do conclude.



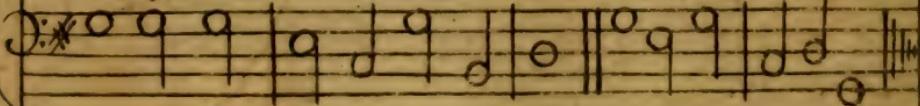
There is &c.



their drifts are all corrupt & vain, not one of them doth good.



their drifts are all corrupt & vain, not one of them doth good.



## Psal: 40. Westminster Tune in G \*.

A handwritten musical score for a three-part setting of Psalm 40. The music is written on five staves, each consisting of four lines and a space. The first two staves begin with a treble clef, the third with an alto clef, and the fourth with a bass clef. Measures are separated by vertical bar lines, and note heads are indicated by small circles. The first section of the psalm is set in common time, with a key signature of one sharp (G major). The lyrics are written below the notes, corresponding to the musical phrases. The score concludes with a final section of the psalm.

I waited long and sought the Lord,  
I waited long and sought the Lord,  
I waited &c.

and patiently did bear: at length to me he  
and patiently did bear: at length to me he  
did accord, my voice & cry to hear.  
did accord, my voice & cry to hear.

Psal:100. in A \*

36

All people that on Earth do dwell, Sing to the  
Lord <sup>in</sup> chearful Voice: Him serve with fear his  
praise forth tell, come ye before him and rejoice.

All people that on Earth do dwell, Sing to the  
Lord <sup>in</sup> chearful Voice: Him serve with fear his  
praise forth tell, come ye before him and rejoice.

All people &c.

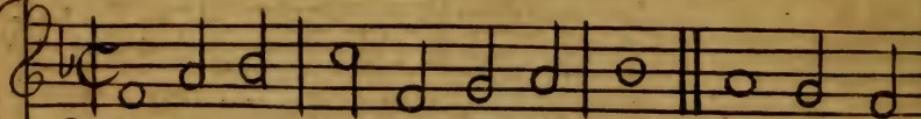
All people that on Earth do dwell, Sing to the  
Lord <sup>in</sup> chearful Voice: Him serve with fear his  
praise forth tell, come ye before him and rejoice.

All people that on Earth do dwell, Sing to the  
Lord <sup>in</sup> chearful Voice: Him serve with fear his  
praise forth tell, come ye before him and rejoice.

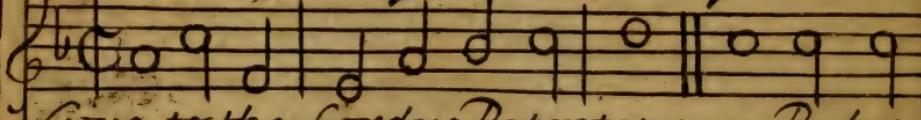
## Psal. 148. Proper Tune in D\*.

Psal: 29. Norwich Tune in F

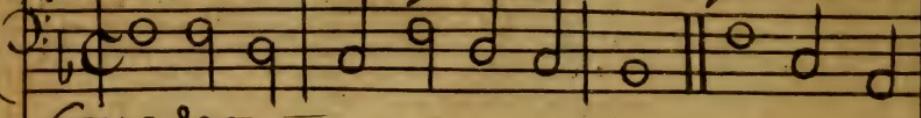
38



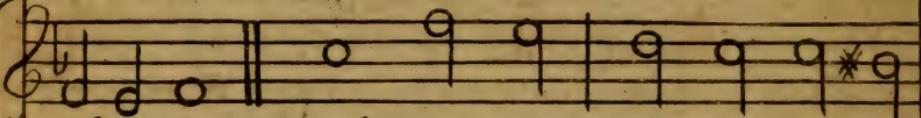
Give to the Lord ye Potentates, ye Rulers



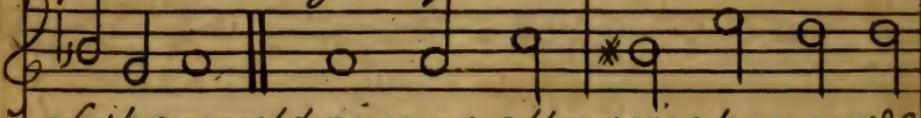
Give to the Lord ye Potentates, ye Rulers



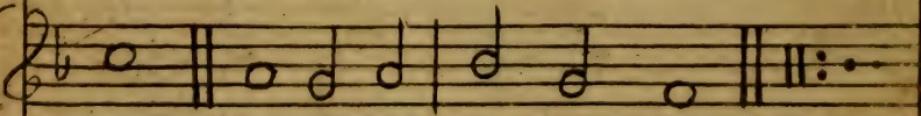
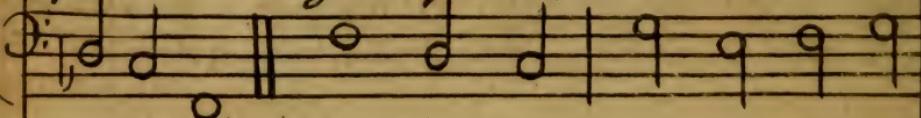
Give &c.



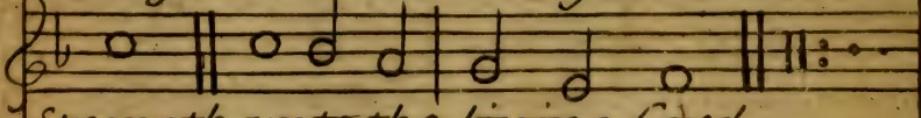
of the world: give ye all praise honour &



of the world: give ye all praise honour &



Strength unto the living Lord.



Strength unto the living Lord.



## Psal: 59. Exeter Tune in F.

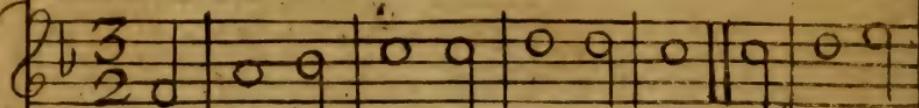
Send aid & save me from my foes, O Lord I  
 Send aid & save me from my foes, O Lord I  
 Send aid &c.

pray to Thee: defend & keep me from all  
 pray to Thee: defend & keep me from all

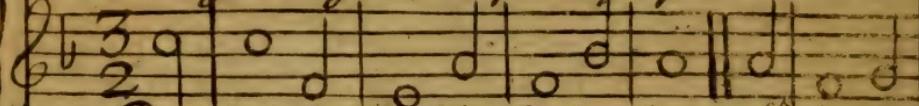
those, that rise & strive with me.  
 those, that rise & strive with me.

Psalm 85. the Tune in F.

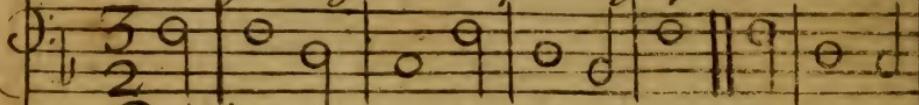
40



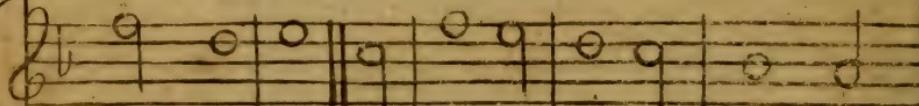
Be light & glad in God rejoice, <sup>th</sup> is our



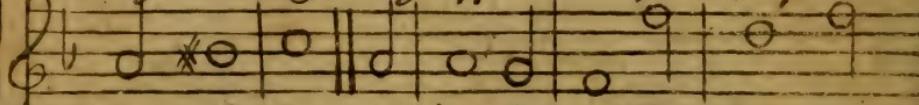
Be light & glad in God rejoice, <sup>th</sup> is our



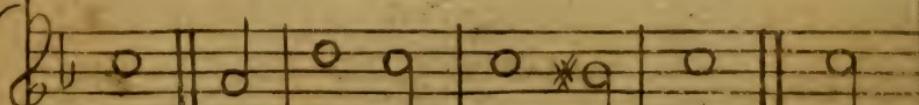
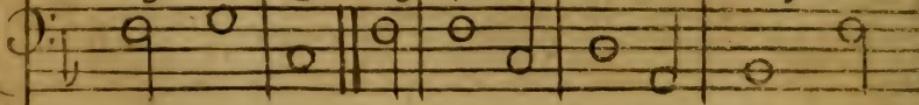
Be light &c.



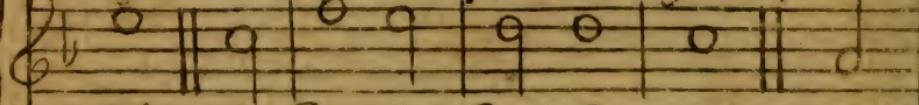
Strength & stay: be joyful & lift up your



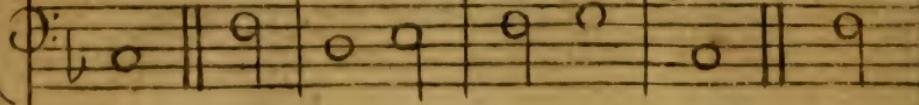
Strength & stay: be joyful & lift up your



Voice to Jacobs God I say: pre-



Voice to Jacobs God I say: pre-



-pare i<sup>f</sup> Instruments most meet some

-pare i<sup>f</sup> Instruments most meet some

Goyful Psalm to Sing: strike up with Harp &

Goyful Psalm to Sing: strike up with Harp &

Lute so sweet on ev'ry pleasant string.

Lute so sweet on ev'ry pleasant string.

Psal: 73 Gloucester Tune in F. <sup>42</sup>

Handwritten musical score for three voices. The top voice starts with a dotted half note followed by an eighth note, then a quarter note, another eighth note, and a dotted half note. The middle voice begins with a dotted half note followed by an eighth note, then a quarter note, another eighth note, and a dotted half note. The bottom voice begins with a dotted half note followed by an eighth note, then a quarter note, another eighth note, and a dotted half note. The lyrics are: "Howe'er it be, yet God is good, & kind to / Howe'er it be, yet God is good, & kind to / Howe'er &c."

Handwritten musical score for three voices. The top voice starts with a dotted half note followed by an eighth note, then a quarter note, another eighth note, and a dotted half note. The middle voice begins with a dotted half note followed by an eighth note, then a quarter note, another eighth note, and a dotted half note. The bottom voice begins with a dotted half note followed by an eighth note, then a quarter note, another eighth note, and a dotted half note. The lyrics are: "Israel: & to all such as safely keep / Israel: & to all such as safely keep"

Handwritten musical score for three voices. The top voice starts with a dotted half note followed by an eighth note, then a quarter note, another eighth note, and a dotted half note. The middle voice begins with a dotted half note followed by an eighth note, then a quarter note, another eighth note, and a dotted half note. The bottom voice begins with a dotted half note followed by an eighth note, then a quarter note, another eighth note, and a dotted half note. The lyrics are: "their Conscience pure and well. / their Conscience pure and well."

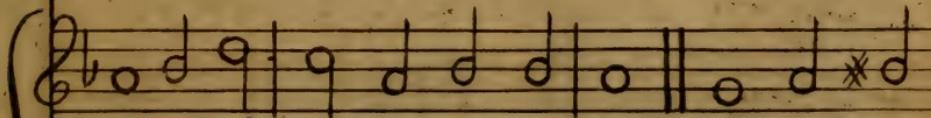
43 Psal: 113<sup>th</sup> proper Tune in F.

Ye Children w<sup>ch</sup> do serve y<sup>e</sup> Lord, praise ye his  
Name with one accord: Yea blessed be all  
Ye Children &c.

Name with one accord: Yea blessed be all  
Name with one accord: Yea blessed be all

mays his Name who from y<sup>r</sup> rising of y<sup>e</sup> Sun.  
mays his Name who from y<sup>r</sup> rising of y<sup>e</sup> Sun.

till it return where it begun, is to be  
till it return where it begun, is to be  
praised with great fame, if Lord all people  
praised w<sup>th</sup> great fame, if Lord all people  
doth surmount as for his glory we may count  
doth surmount as for his glory we may count



above y' heavens hight to be : with God the

Lord who may compare, whose dwelling in y'

Lord who may compare, whose dwelling in y'

heavens are : of such great pow'r & force is He.

heavens are : of such great pow'r & force is He.

here follow 9 in flat Keys.

Psal: 4 : Oxford Tune in A. 46

Handwritten musical score for three staves in common time. The first staff uses a soprano C-clef, the second staff an alto F-clef, and the third staff a bass G-clef. The music consists of short note heads connected by vertical stems. The lyrics are written below each staff.

23 | \*o \*o o o o q o || \*o  
O God that art my righteousness, Lord

23 | 9 o 9 o 9 o 9 o || 9  
O God that art my righteousness, Lord

23 | 9 o 9 o 9 o 9 o || 9  
O God &c.

Handwritten musical score for three staves in common time. The first staff uses a soprano C-clef, the second staff an alto F-clef, and the third staff a bass G-clef. The music consists of short note heads connected by vertical stems. The lyrics are written below each staff.

\*o o 9 o || 9 | o 9 o d \*o d \*o  
hear me I call; thou hast set me at liberty.

o 9 o 9 o || 9 o 9 o 9 o || 9 o  
hear me I call; thou hast set me at liberty.

o 9 o 9 o || 9 o 9 o 9 o || 9 o  
when I was bound and thrall.

Handwritten musical score for three staves in common time. The first staff uses a soprano C-clef, the second staff an alto F-clef, and the third staff a bass G-clef. The music consists of short note heads connected by vertical stems. The lyrics are written below each staff.

9 o d d o \*o | o || \*\*\*  
when I was bound and thrall.

9 o 9 o o || \*\*\*  
when I was bound & thrall.

47 Psal: 62 . Cambridg Tune in A .

The image shows a handwritten musical score for three voices. The music is written in common time, with a key signature of one sharp (F#). The score consists of three staves, each with a different vocal range indicated by a soprano (S), alto (A), or bass (B) clef. The lyrics are written in cursive script below the notes.

**Staff 1 (Soprano):**

My Soul to God shall give good heed, &  
My Soul to God shall give good heed, &  
my Soul &c.

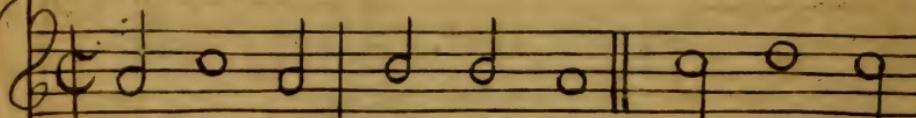
**Staff 2 (Alto):**

him alone attend: for why? my health &  
him alone attend: for why? my health &

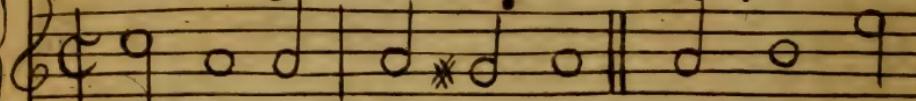
**Staff 3 (Bass):**

hope to Speed, doth whole on him depend.  
hope to Speed, doth whole on him depend.

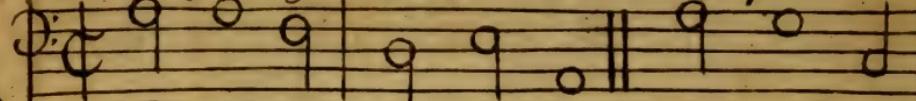
Psal: 25. Southwell Tune in A. <sup>48</sup>



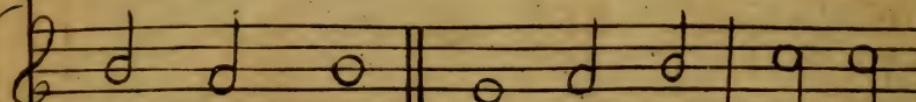
I lift my Heart to Thee, my God and



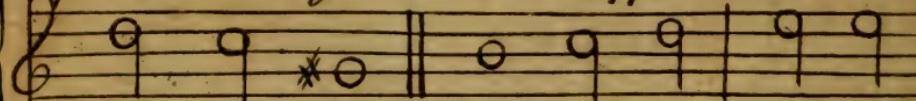
I lift my Heart to Thee, my God and



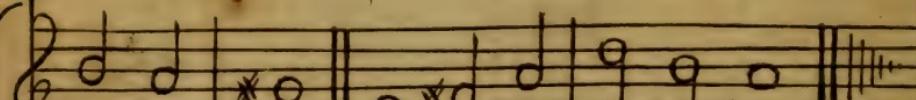
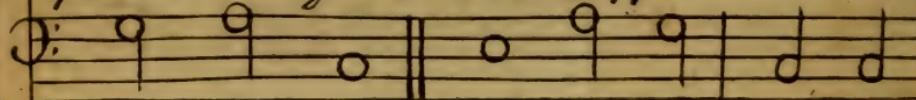
I lift &c.



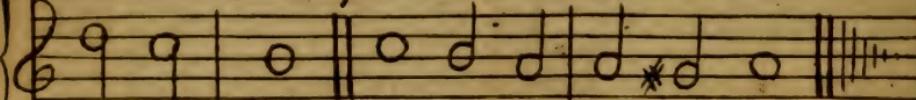
Guide most just: now suffer me to



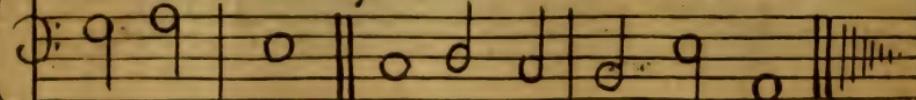
Guide most just: now suffer me to



take no shame for in thee do I trust.



take no shame for in thee do I trust.



49 Psal: 35. Litchfield Tune in A.

O Lord I put my trust in Thee, let nothing

O Lord I put my trust in Thee, let nothing

O Lord &c.

work me shame: as thou art just deliver

work me shame: as thou art just deliver

me, and set me quite from blame.

me, and set me quite from blame.

Psal: 1<sup>st</sup> Tune in E.

5°

A handwritten musical score for a single melodic line, likely for a solo voice or instrument. The music is written on five staves, each consisting of four horizontal lines. The key signature is E major (no sharps or flats). The time signature varies between common time (indicated by a 'C') and duple time (indicated by a '2'). The vocal line begins with the lyrics 'The man is blest that hath not bent,' followed by 'The man is blest that hath not bent,' and 'The man &c.' The melody continues with 'to wicked read his ear: nor led his life as' (repeated twice), and concludes with 'Sinners do, nor sat in Sccorner's Chair; Sinners do, nor sat in Sccorner's Chair;'. The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, separated by vertical bar lines. The manuscript is written in black ink on aged paper.

The man is blest that hath not bent,  
The man is blest that hath not bent,  
The man &c.  
to wicked read his ear: nor led his life as  
to wicked read his ear: nor led his life as  
Sinners do, nor sat in Sccorner's Chair;  
Sinners do, nor sat in Sccorner's Chair;

but in the law of God y<sup>e</sup> Lord doth set his

but in the law of God y<sup>e</sup> Lord doth set his

whole delight: & in y<sup>t</sup> law doth exercise

whole delight: & in y<sup>t</sup> law doth exercise

himself both day and night.

himself both day and night.

Psal: 119<sup>th</sup> Tune in E.

52

A handwritten musical score for Psalm 119, Tune in E. The score consists of six staves of music, each with a treble clef and a key signature of one sharp (F#). The music is in common time. The lyrics are written below the notes. The score is divided into two systems by a double bar line with repeat dots. The first system contains three staves of music. The second system contains three staves of music. The lyrics are as follows:

Blessed are they & perfect are, & pure in  
Blessed are they & perfect are, & pure in  
Blessed &c.  
mind & heart: whose lives and conver -  
mind & heart: whose lives & conver -  
- sation from Gods laws never start.  
sation from Gods laws never start.

Blessed are they if give themselves his Statutes

Blessed are they if give themselves his Statutes

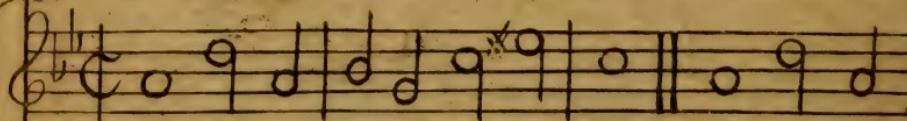
to observe: Seeking y<sup>e</sup> Lord with all their

to observe: Seeking y<sup>e</sup> Lord with all their

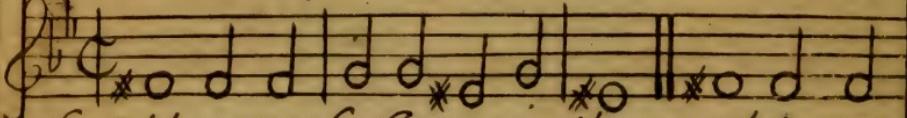
Heart, and never from him swerve.

Heart, and never from him swerve.

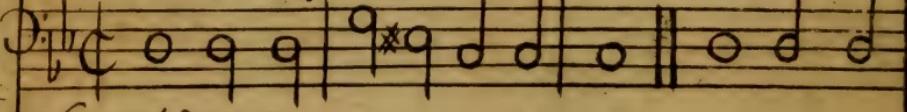
Psal: 16. London Tune in G <sup>b</sup><sup>54</sup>



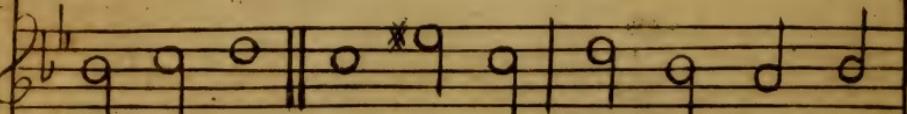
Lord keep me for I trust in thee, and do con-



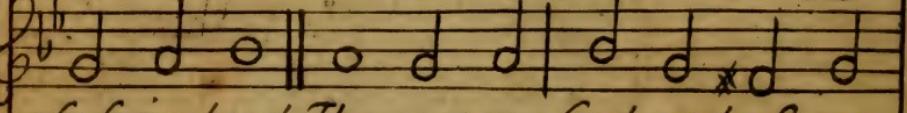
Lord keep me for I trust in thee, and do con-



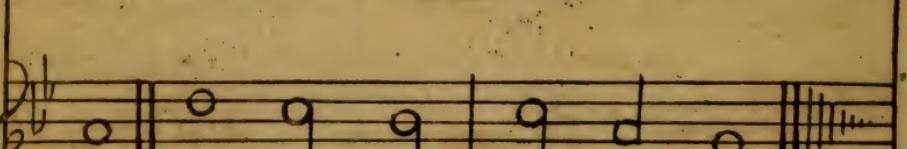
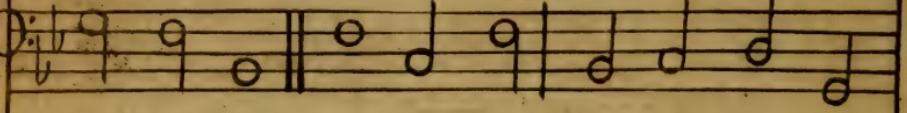
Lord &c.



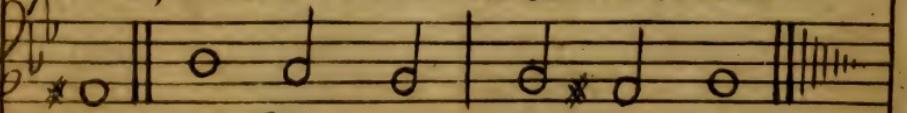
-fess indeed: Thou art my God and of my



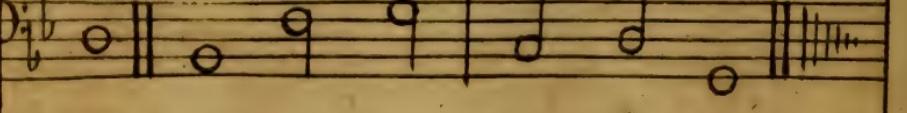
-fess indeed: Thou art my God and of my



Goods, O Lord thou hast no need.



Goods, O Lord thou hast no need.



55 Psal: 22. Salisbury Tune in G b.

The image shows a handwritten musical score for three voices. The music is in G minor, indicated by a key signature of one flat and a common time signature. The score consists of three staves, each with a different vocal range: soprano (highest), alto (middle), and bass (lowest). The lyrics are taken from Psalm 22 and are written below the corresponding notes. The first two staves begin with the same melody, while the third staff begins with a different melody. The lyrics are as follows:

O God my God wherefore dost Thou  
O God my God wherefore dost Thou  
O God &c.  
forsake me utterly: & helpest not <sup>n</sup>I do  
forsake me utterly: & helpest not <sup>n</sup>I do  
make my great complaint and cry?  
make my great complaint and cry?

Psal: 60. Bristol Tune in G. 56

A handwritten musical score for a three-part setting in common time (indicated by a 'C'). The music consists of six staves of music, each with a soprano, alto, and basso part. The lyrics are written below the music, corresponding to the notes. The score includes repeat signs and endings.

Music and lyrics:

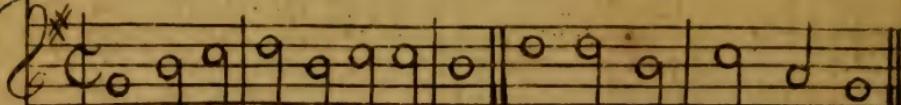
- Staff 1: O Lord thou didst us clean forsake
- Staff 2: O Lord thou didst us clean forsake
- Staff 3: O Lord &c.
- Staff 4: and scatter'd us abroad: Such great displeasure
- Staff 5: and scatter'd us abroad: Such great displeasure
- Staff 6: thou didst take return to us O God.
- Staff 7: thou didst take return to us O God.

Note, that the following Tunes as well as the foregoing Ones, may be perform'd by 3 Voices, when 4 cannot be had, omitting the Counter-tenor, for which reason 2 of 4 parts are put in the Treble Cliff, the 2<sup>d</sup>. serving for the Tenor, when Sung by 4 persons. & are so contriv'd y<sup>t</sup>. upon Occasion when the Counter-tenor is left out, there will be but a very small deficiency in usefulness that ought to be, in 3 parts only.

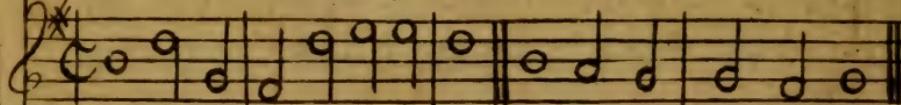
There is a character in Musick omitted, call'd a Repeat, which is mark'd Thus :S: it is commonly plac'd over some Note near the end of a piece of Musick, & directs you to repeat that part over again.

Here follow 6 Psalm Tunes in 4 parts, in a Sharp or cheerful Key.

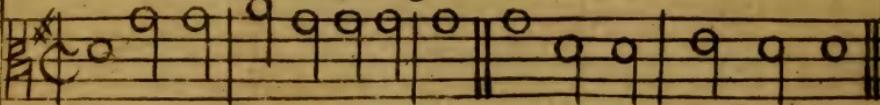
Psal. 20. Hereford Tune in G\*.



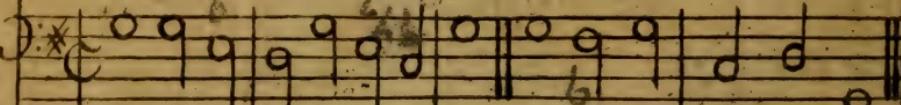
In trouble & adversity, the Lord God hear thee still:



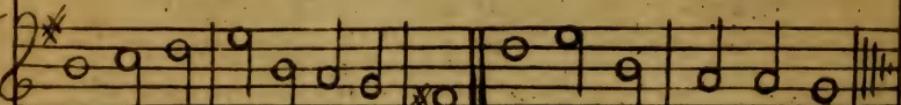
In trouble & adversity, the Lord God hear thee still:



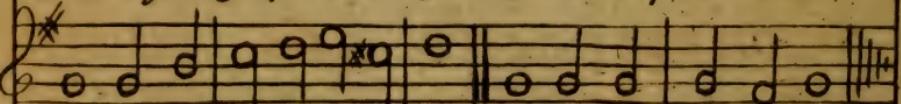
In trouble & adversity, the Lord God hear thee still:



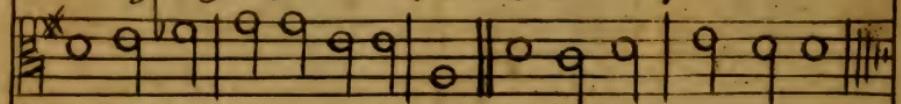
In &c.



the Majesty of Jacobs God, defend thee from all ill.



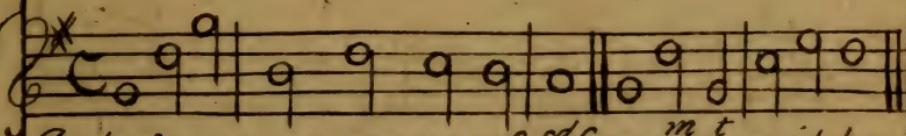
the Majesty of Jacobs God, defend thee from all ill.



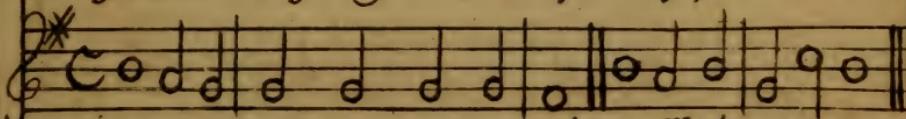
the Majesty of Jacobs God, defend thee from all ill.



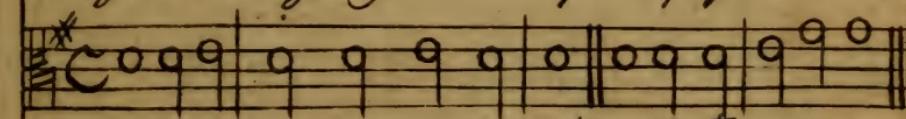
Psal:43. S<sup>t</sup>. Davids Tune in G\*



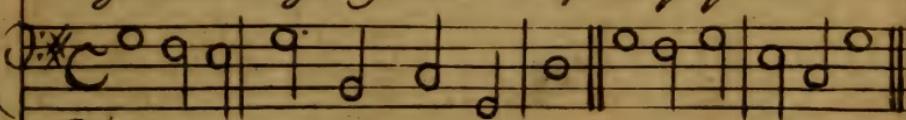
Judge & revenge my cause O L<sup>d</sup>. from <sup>m</sup> y <sup>t</sup> evil be :



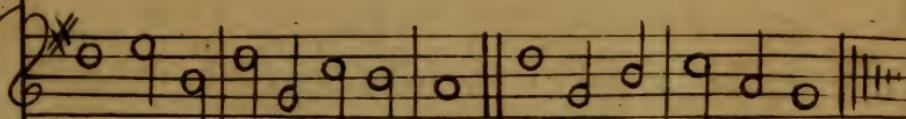
Judge & revenge my cause O L<sup>d</sup>. from <sup>m</sup> y <sup>t</sup> evil be :



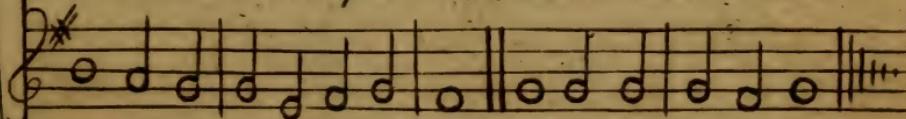
Judge & revenge my cause O L<sup>d</sup>. from <sup>m</sup> y <sup>t</sup> evil be :



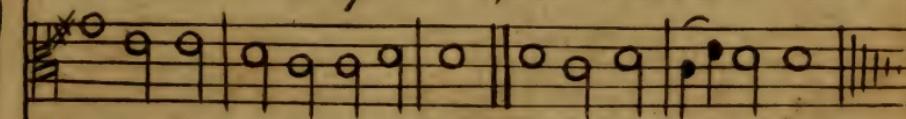
Judge &c.



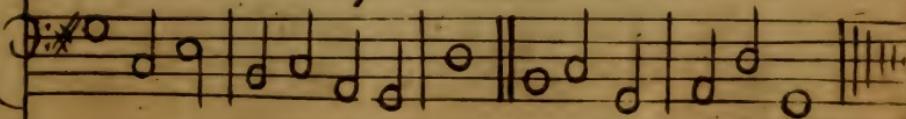
from wicked & deceitful men, O Lord deliver me .



from wicked & deceitful men, O Lord deliver me .



from wicked & deceitful men, O Lord deliver me .



Psal: 84. Winchester Tune in G\*

How pleasant is thy dwelling place, O Lord of Hosts to me!

How pleasant is thy dwelling place, O Lord of Hosts to me!

How pleasant is thy dwelling place, O Lord of Hosts to me!

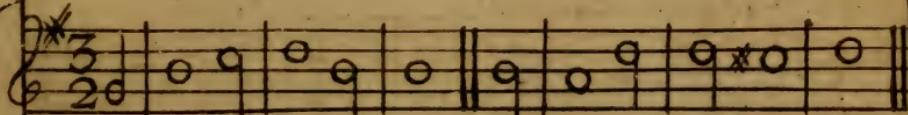
How &c.

the Tabernacles of thy grace, how pleasant L<sup>d</sup>. they be.

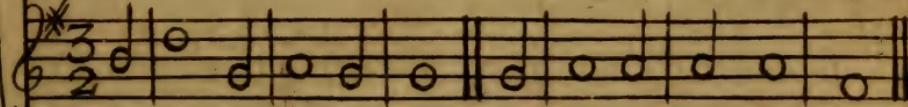
the Tabernacles of thy grace, how pleasant L<sup>d</sup>. they be.

the Tabernacles of thy grace, how pleasant L<sup>d</sup>. they be.

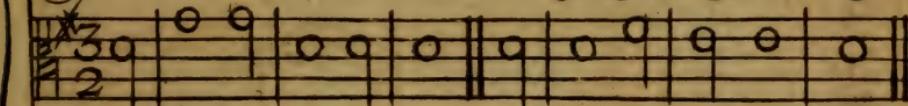
Psal: 45. S<sup>t</sup> Peters Tune in G \*



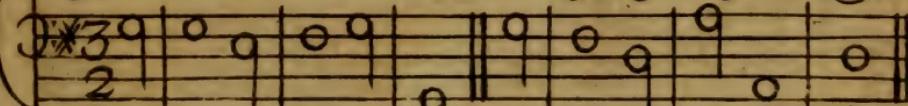
My heart doth take in hand, some godly Song to Sing:



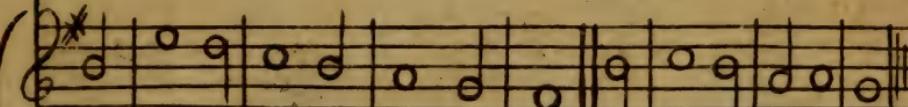
My heart doth take in hand, Some godly Song to Sing:



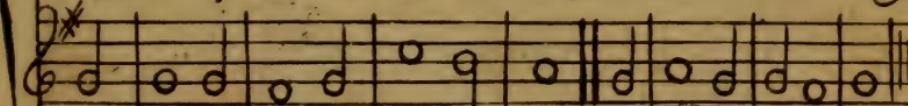
My heart doth take in hand, Some godly Song to Sing:



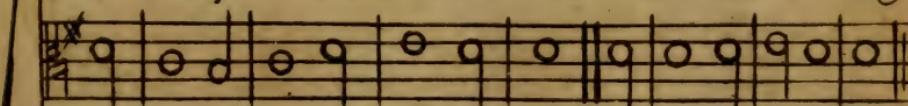
(My &c.)



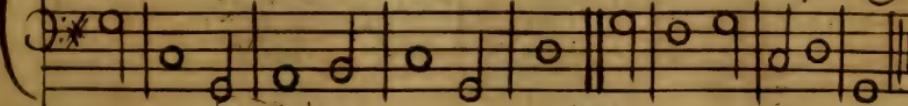
the praise y<sup>t</sup> I shall shew therein, pertaineth to the King.



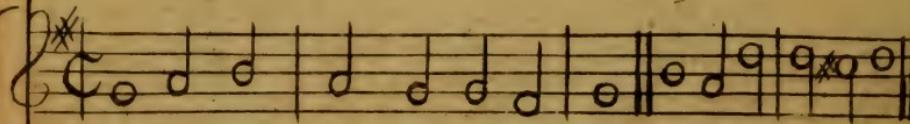
the praise y<sup>t</sup> I shall shew therein, pertaineth to the King.



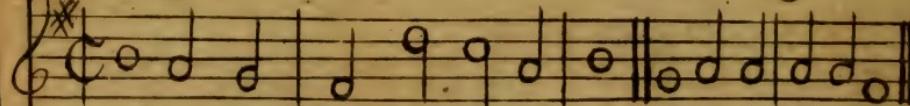
the praise y<sup>t</sup> I shall shew therein, pertaineth to y<sup>e</sup> King.



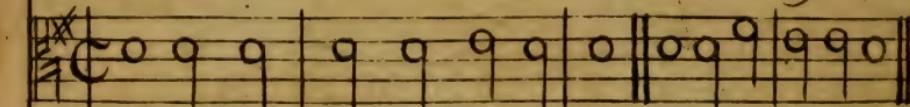
Psal: 44 Peterborough Tune in G\*



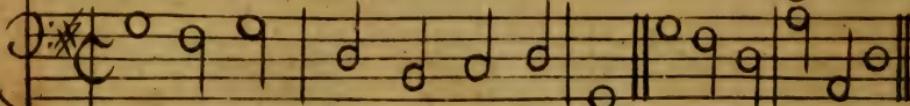
Our ears have heard our Father tell, & reverently record.



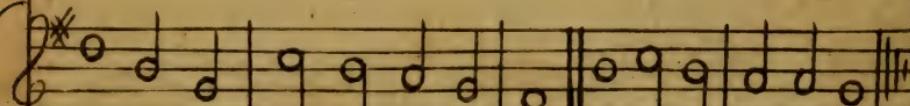
Our ears have heard our Father tell, & reverently record.



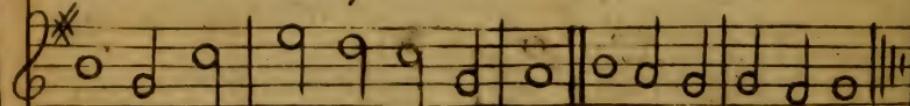
Our ears have heard our Father tell, & reverently record.



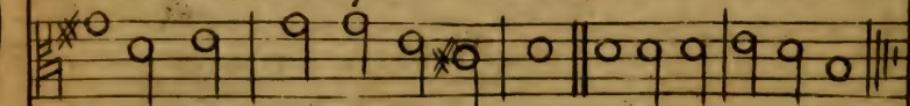
Our &c.



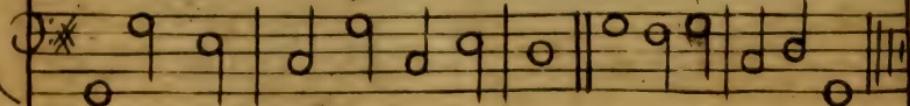
the wondrous works <sup>t</sup> thou hast done, in Older time O Lord.



the wondrous works <sup>t</sup> thou hast done, in Older time O Lord.



the wondrous works <sup>t</sup> thou hast done, in Older time O Lord.



Psal: 23. Canterbury Tune in A\*

The Lord is only my support, & he y<sup>t</sup> doth me feed.

The Lord is only my support, & he y<sup>t</sup> doth me feed:

The Lord is only my support, & he y<sup>t</sup> doth me feed.

The &c.

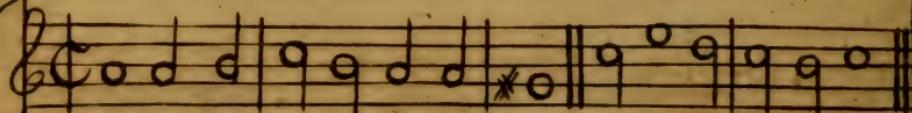
how can I y<sup>r</sup> lack anything, n<sup>o</sup> of I stand in need?

how can I y<sup>r</sup> lack anything, n<sup>o</sup> of I stand in need!

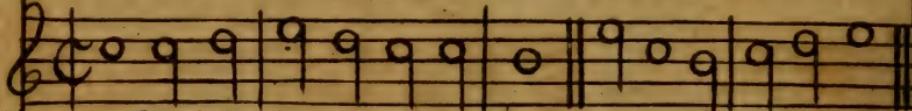
how can I y<sup>r</sup> lack anything, n<sup>o</sup> of I stand in need.

Here follow 6 Tunes in a Flat Key

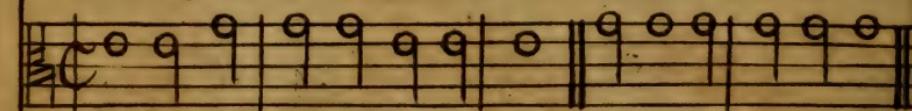
Psal: 17. Windsor Tune in A.



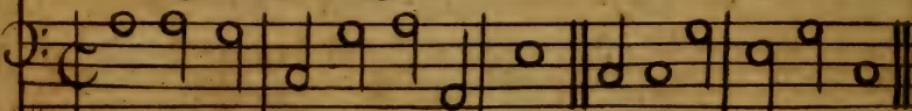
O Lord give ear to my just cause, attend w<sup>th</sup> I complain:



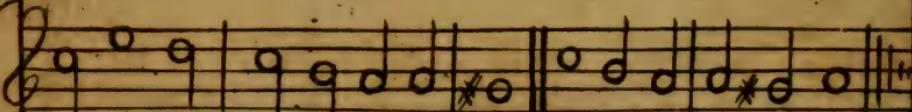
O Lord give ear to my just cause, attend w<sup>th</sup> I complain:



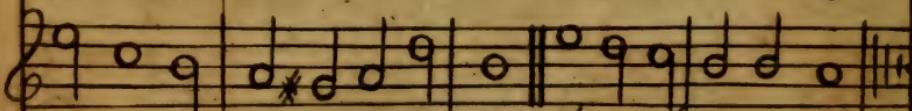
O Lord give ear to my just cause, attend w<sup>th</sup> I complain:



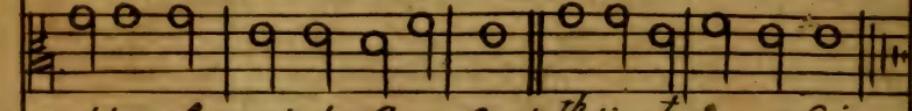
O Lord &c.



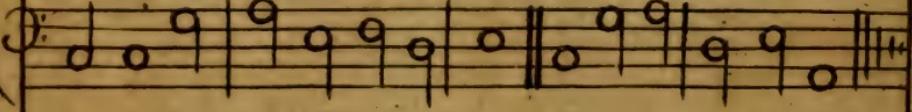
and hear y<sup>r</sup> pray'r that I put forth, w<sup>th</sup> lips y<sup>t</sup> do not feign.



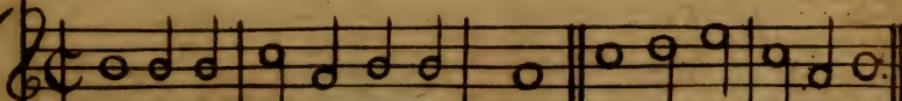
and hear y<sup>r</sup> pray'r that I put forth, w<sup>th</sup> lips y<sup>t</sup> do not feign.



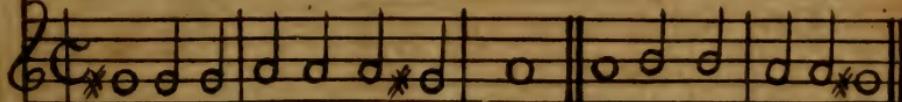
and hear y<sup>r</sup> pray'r that I put forth, w<sup>th</sup> lips y<sup>t</sup> do not feign.



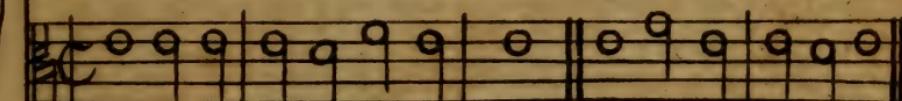
## Psal: 24. Rochester Tune in A.



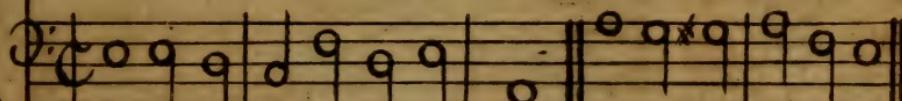
The earth is all y<sup>e</sup> Lords, with all her store & furniture



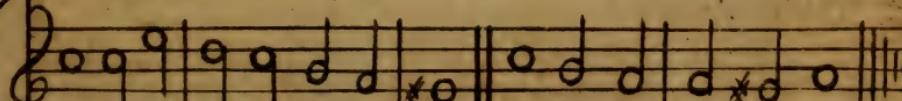
The earth is all y<sup>e</sup> Lords, with all her store & furniture:



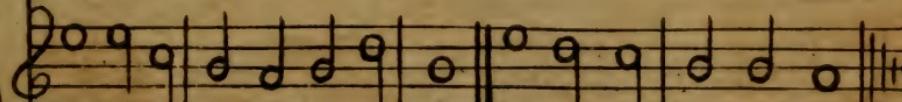
The earth is all y<sup>e</sup> Lords, w<sup>t</sup> all her store & furniture:



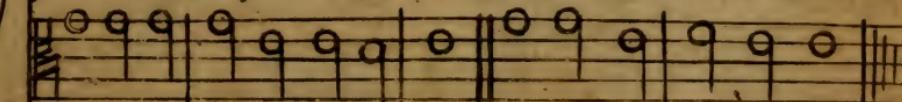
The earth &c.



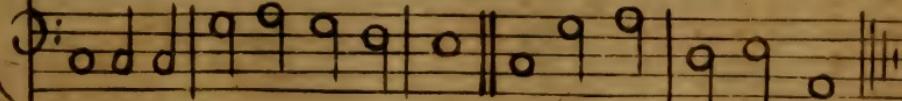
yea his is all y<sup>e</sup> world, & all that there in doth endure.



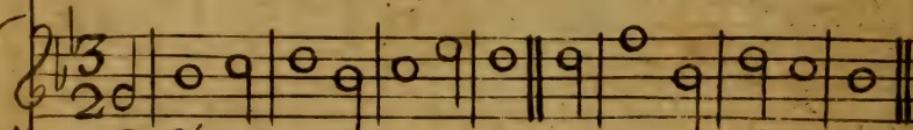
yea his is all y<sup>e</sup> world, & all that there in doth endure.



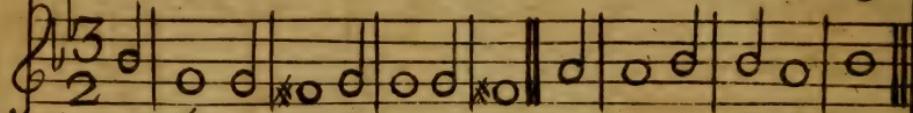
yea his is all y<sup>e</sup> world, & all that there in doth endure.



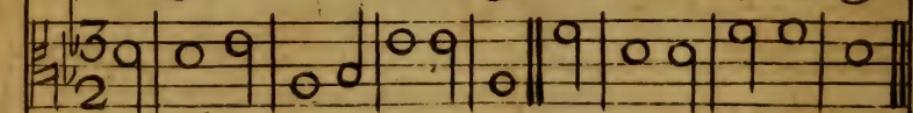
Psal: 55. Manchester Tune in G. b.



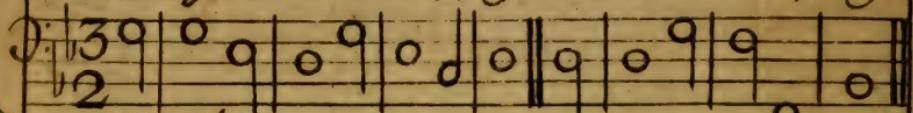
O Lord give ear & do apply, to hear me now I pray.



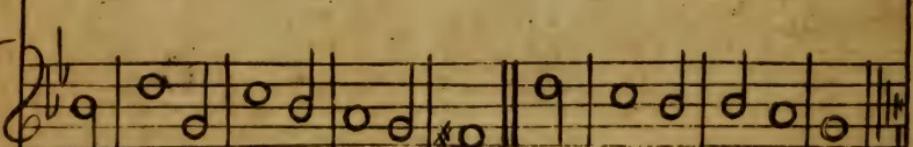
O Lord give ear & do apply, to hear me now I pray.



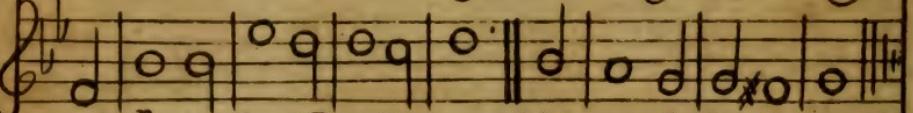
O Lord give ear & do apply, to hear me now I pray.



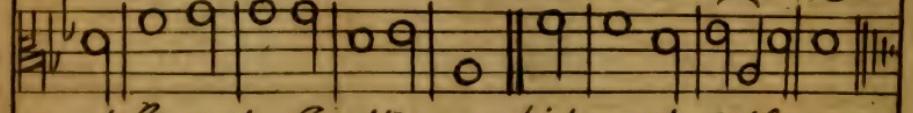
O Lord &c.



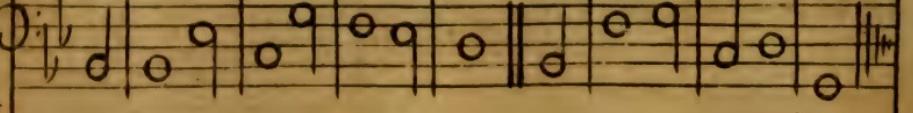
and now to thee I call & cry, hide not thyself away.



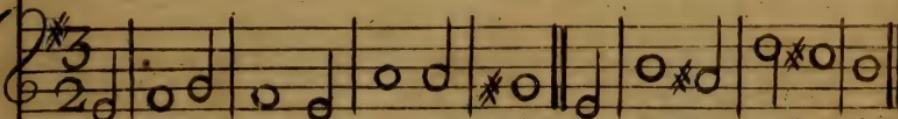
and now to thee I call & cry, hide not thyself away.



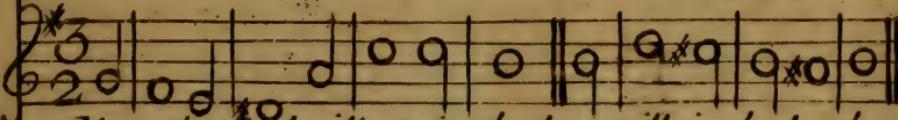
and now to thee I call & cry, hide not thyself away.



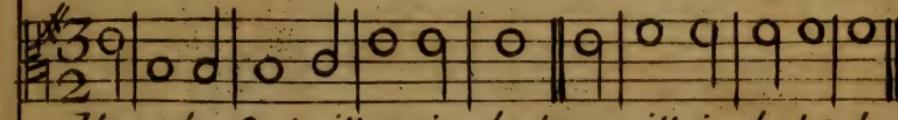
## Psal: 75. Worcester tune in E.



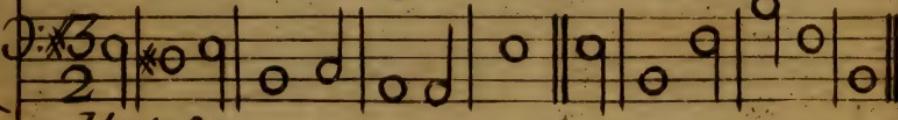
Unto thee God will we give thanks, we will give thanks to thee.



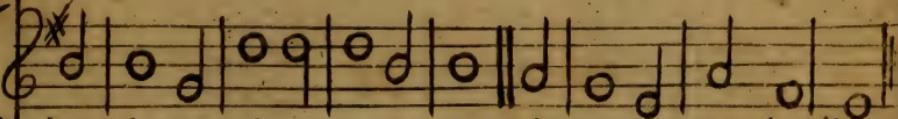
Unto thee God will we give thanks, we will give thanks to thee.



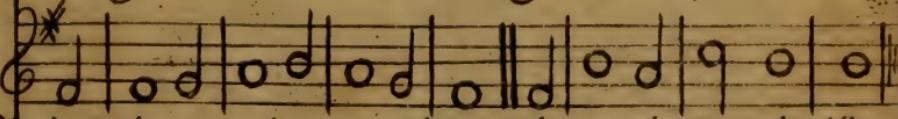
Unto thee God will we give thanks, we will give thanks to thee.



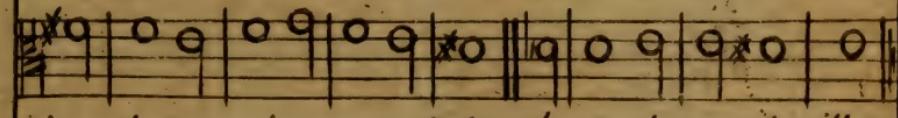
Unto &c.



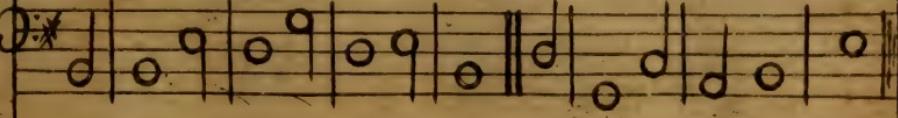
since thy name is so near declare thy wondrous works will we.



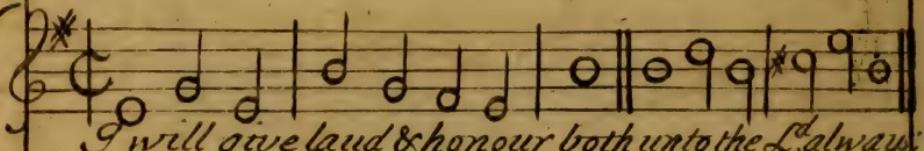
since thy name is so near declare thy wondrous works will we.



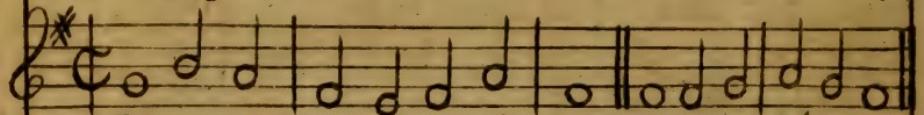
since thy name is so near declare thy wondrous works will we.



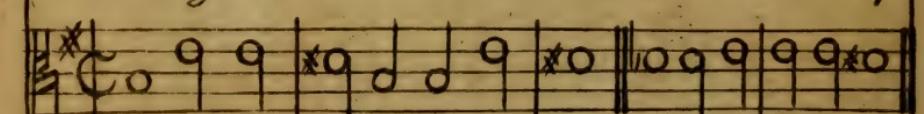
Psal: 34. Martyrs Tune in E.



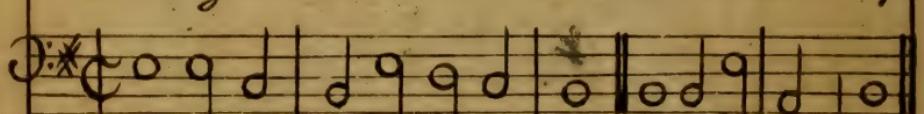
I will give laud & honour both, unto the L. always.



I will give laud & honour both, unto the L. always.



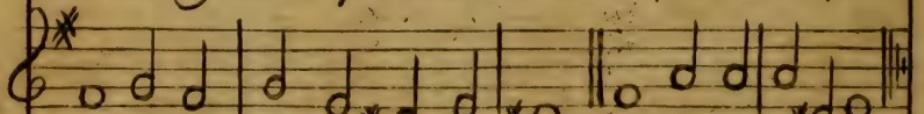
I will give laud & honour both, unto the L. always.



I will &c.



and eke my mouth forevermore, shall speak unto his praise.



and eke my mouth for evermore, shall speak unto his praise.



and eke my mouth for evermore, shall speak unto his praise.

Psal. 8. S<sup>t</sup>. Mary's Tune in E.

The image shows a handwritten musical score for a four-part setting of Psalm 8. The score consists of four staves, each with a unique clef and key signature. The first three staves begin with a common time signature, while the fourth staff begins with a different time signature. The music is written in a simple, rhythmic style using vertical stems and small circles to represent note heads. Below each staff, there is a line of text in cursive script, which are the lyrics to the psalm. The lyrics are repeated for each of the four staves.

O L<sup>d</sup>. our God, how wonderful are thy works every where:

O L<sup>d</sup>. our God, how wonderful are thy works every where:

O L<sup>d</sup>. our God, how wonderful are thy works every where:

O L<sup>d</sup>. &c.

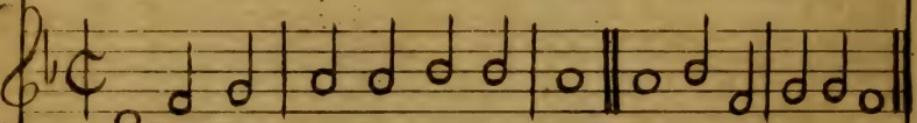
whose fame surmounts in dignity, above y<sup>e</sup> heavens clear.

whose fame surmounts in dignity, above y<sup>e</sup> heavens clear.

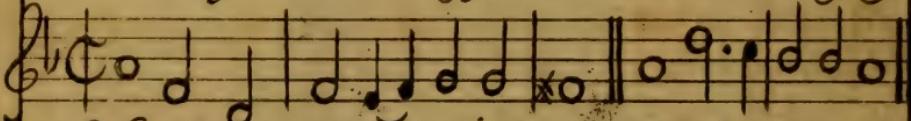
whose fame surmounts in dignity, above y<sup>e</sup> heavens clear.

Here follow 6 Psalm Tunes in 4 parts,<sup>70</sup>  
Composed by Mr: Tho: Ravenscroft.

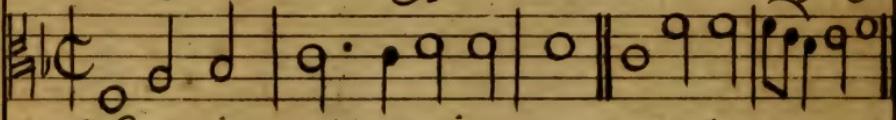
Psal: 17. Norwich Tune.



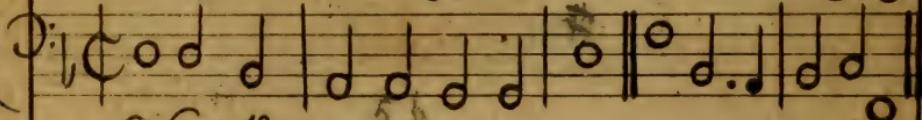
O Lord give ear to my just cause attend unto my cry:



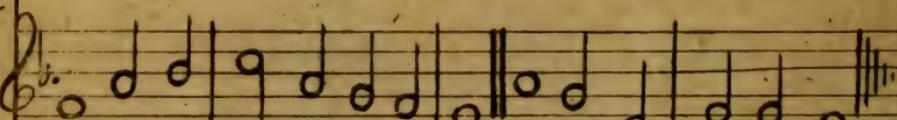
O Lord give ear to my just cause attend unto my cry:



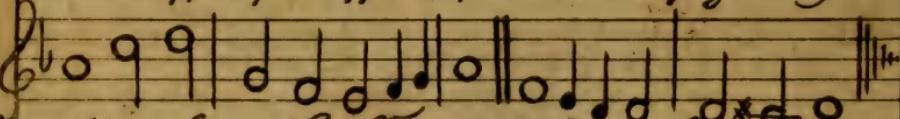
O Lord give ear to my just cause attend unto my cry:



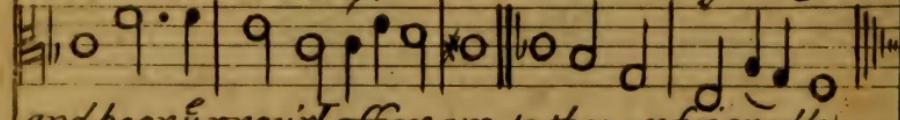
O Lord &c.



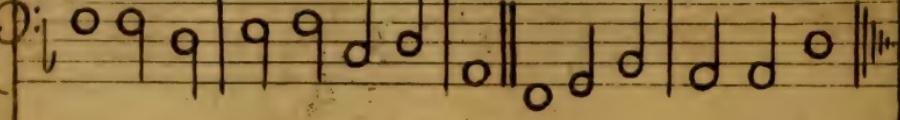
and hear & pray'r I offer up to thee unfeignedly.



and hear & pray'r I offer up to thee unfeignedly.



and hear & pray'r I offer up to thee unfeignedly.



## Psal: 21.

O Lord how joyful is thy King, in thy strength & thy pow'r

O Lord how joyful is thy King, in thy strength & thy pow'r

O Lord how joyful is thy King, in thy strength & thy pow'r

O Lord &c.

Exceedingly he doth rejoice, in Thee his Saviour.

Exceedingly he doth rejoice, in thee his Saviour.

Exceedingly he doth rejoice, in Thee his Saviour.

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is written on five-line staves. The vocal parts are in common time, and the piano part is in 2/4 time. The vocal parts consist of three staves, each with a different clef: Soprano (F), Alto (C), and Tenor/Bass (B). The piano part is on the bottom staff. The lyrics are written below the staves. The score includes repeat signs and endings.

for thou hast given unto him his godly hearts desire:  
for thou hast given unto him his godly hearts desire:  
for thou hast given unto him his godly hearts desire:  
to him thou nothing hast deny'd, of <sup>t</sup> he did require.  
to him thou nothing hast deny'd, of <sup>t</sup> he did require.  
to him thou nothing hast deny'd, of <sup>t</sup> he did require.

Psal: 23. Dukes tune.

Ye righteous in y<sup>e</sup> L<sup>d</sup>. rejoice, it is a seemly sight:

Ye righteous in y<sup>e</sup> L<sup>d</sup>. rejoice, it is a seemly sight:

Ye righteous in y<sup>e</sup> L<sup>d</sup>. rejoice, it is a seemly sight:

Ye &c.

that upright men w<sup>th</sup> thankful voice, sh<sup>d</sup>. praise y<sup>e</sup> L<sup>d</sup>. of might.

that upright men w<sup>th</sup> thankful voice, sh<sup>d</sup>. praise y<sup>e</sup> L<sup>d</sup>. of might.

that upright men w<sup>th</sup> thankful voice, sh<sup>d</sup>. praise y<sup>e</sup> L<sup>d</sup>. of might.

## Psal. 3.

\* C o o d d d d o || o o o o o o ||

O L<sup>d</sup>. how are my foes increasid, w<sup>ch</sup> vex me more & more.

\* C o o d d d d o || o o o o o o ||

O L<sup>d</sup>. how are my foes increasid, w<sup>ch</sup> vex me more & more.

\* C o o o o o o o || o o o o o o ||

O L<sup>d</sup>. how are my foes increasid, w<sup>ch</sup> vex me more & more.

\* C o o d d d d o || o o o o o o ||

O L<sup>d</sup>. &c.

\* o o o o o o o || o o o o o o ||

they break my heart w<sup>ch</sup> as they say God can him not restore.

\* o o o o o o o || o o o o o o ||

they break my heart w<sup>ch</sup> as they say God can him not restore.

\* o o o o o o o || o o o o o o ||

they break my heart w<sup>ch</sup> as they say God can him not restore.

\* o o o o o o o || o o o o o o ||

A handwritten musical score for three voices, likely for a three-part setting such as a madrigal or choral piece. The music is written on five-line staves, and the lyrics are provided in an English Gothic script. The score consists of two systems of music.

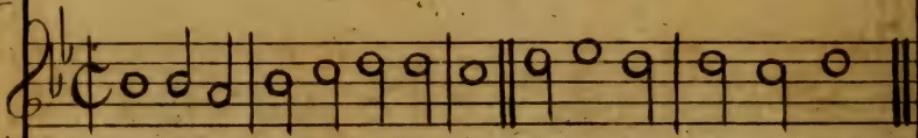
The first system begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are:

but thou O L<sup>d</sup>art my defence, when I am hard bestead:  
but thou O L<sup>d</sup>art my defence, when I am hard bestead:  
but thou O L<sup>d</sup>art my defence, when I am hard bestead:

The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are:

my worship & mine honour both, & thou hold'st up my head.  
my worship & mine honour both, & thou hold'st up my head.  
my worship & mine honour both, & thou hold'st up my head.

## Psal: 14.



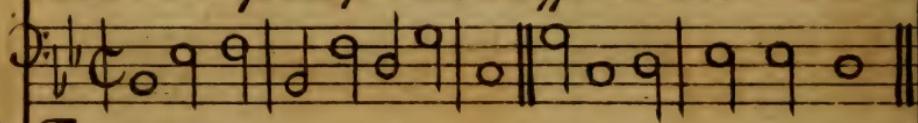
There is no God do foolish men affirm in their mad mood:



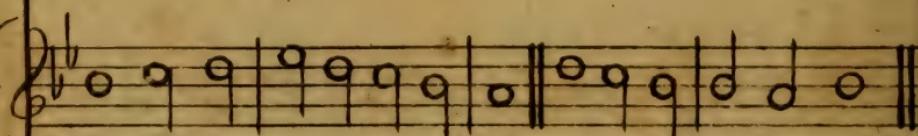
There is no God do foolish men affirm in their mad mood:



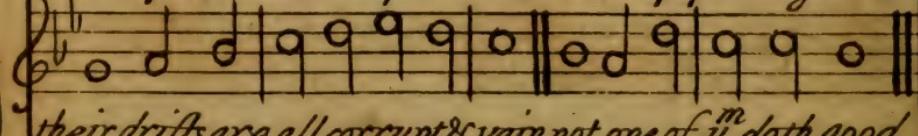
There is no God do foolish men affirm in their mad mood:



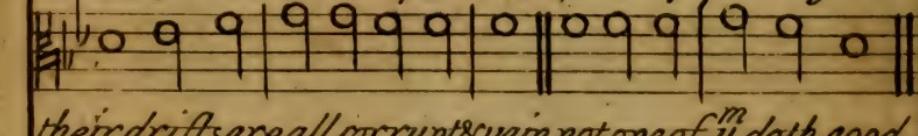
There is &c.



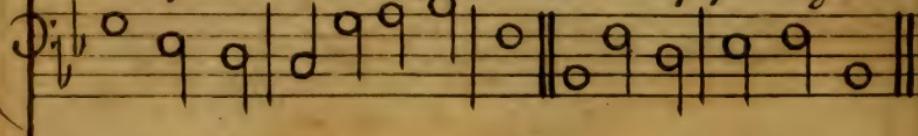
their drifts are all corrupt & vain, not one of y<sup>m</sup> doth good:

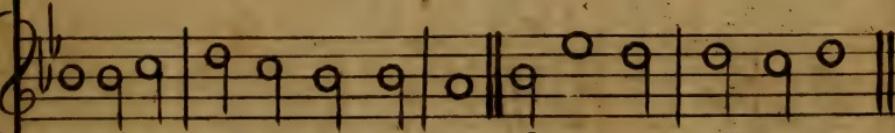


their drifts are all corrupt & vain, not one of y<sup>m</sup> doth good.

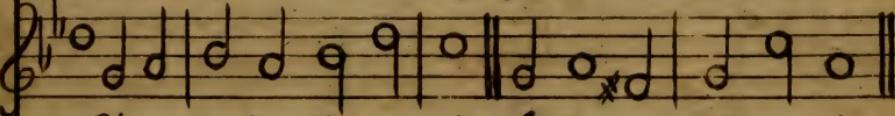


their drifts are all corrupt & vain, not one of y<sup>m</sup> doth good.

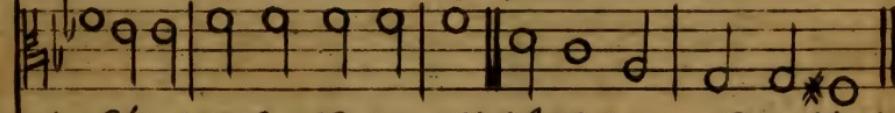




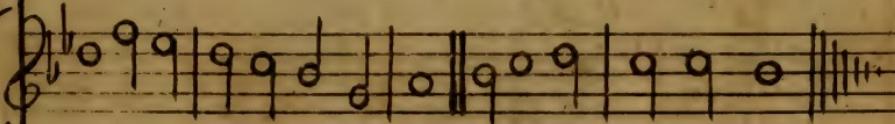
the Ld beheld from Heavn most high, y<sup>e</sup> whole race of mankind:



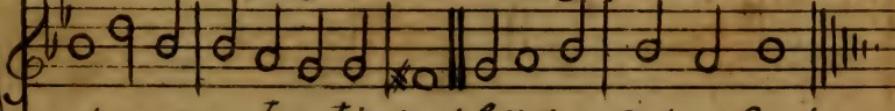
the Ld beheld from Heavn most high, y<sup>e</sup> whole race of mankind:



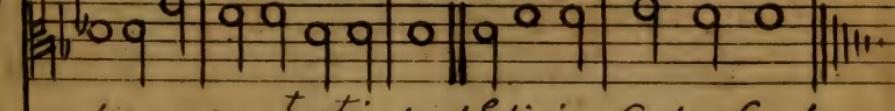
the Ld beheld from Heavn most high, y<sup>e</sup> whole race of mankind:



and saw not one y<sup>t</sup> taught indeed, the living God to find.



and saw not one y<sup>t</sup> tau<sup>t</sup> indeed, y<sup>e</sup> living God to find.



and saw not one y<sup>t</sup> ta<sup>t</sup> indeed, y<sup>e</sup> living God to find.



## Psal: 22. Chichester Tune .

Handwritten musical score for "Psal: 22. Chichester Tune". The score consists of four staves of music in common time, treble clef, and B-flat key signature. The lyrics are written in Gothic script below each staff.

Staff 1: O God my God w<sup>r</sup> fore dost thou forsake me utterly?

Staff 2: O God my God w<sup>r</sup> fore dost thou forsake me utterly?

Staff 3: O God my God w<sup>r</sup> fore dost thou forsake me utterly?

Staff 4: O God &c.

Handwritten musical score for "Psal: 22. Chichester Tune". The score consists of four staves of music in common time, treble clef, and B-flat key signature. The lyrics are written in Gothic script below each staff.

Staff 1: & helpest not w<sup>r</sup> I do make my great complaint & cry.

Staff 2: & helpest not w<sup>r</sup> I do make my great complaint & cry.

Staff 3: & helpest not w<sup>r</sup> I do make my great complaint & cry.

Benedictus by Mr Ravenscroft 3 voc.

.79

The only Lord of Israel, be praised  
The only Lord of Israel, be praised  
The only &c.

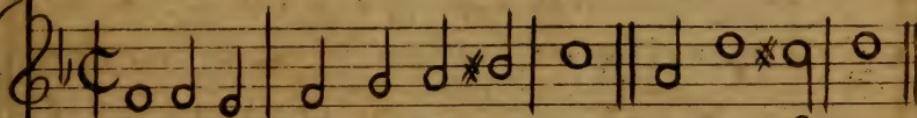
evermore: for through his Vi - si -  
evermore: for through his Vi - si -

- ta - ti - on & mercy kept in store  
- ta - ti - on & mercy kept in store

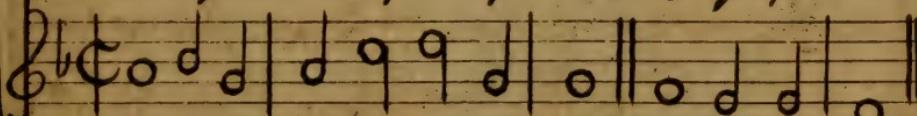
his people now he hath redeem'd, <sup>t</sup> long have  
his people now he hath redeem'd, <sup>t</sup> long have  
been in thrall; & spread abroad his saving  
been in thrall; & spread abroad his saving  
health, upon his servants all.  
health, upon his servants all.

The Song of 43 Children.

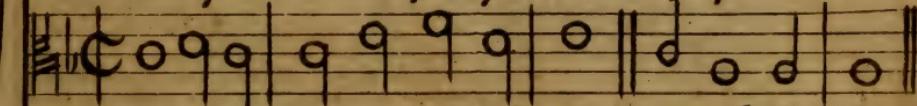
Set by Mr. Ravenscroft. a4. voo



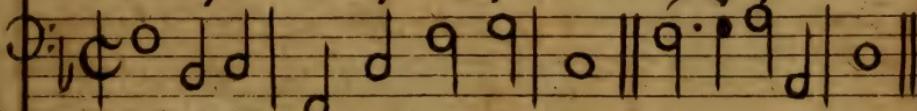
O all ye works of God & Lord, bless ye & Lord,



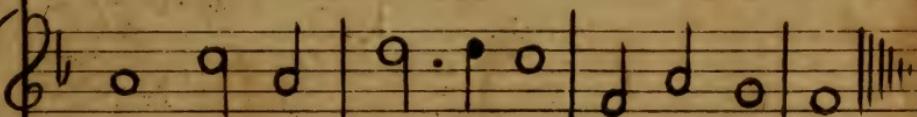
O all ye works of God & Lord, bless & the Lord,



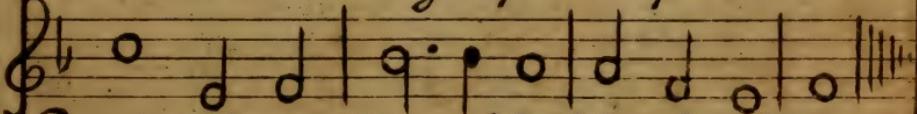
O all ye works of God & Lord, bless & ye Lord,



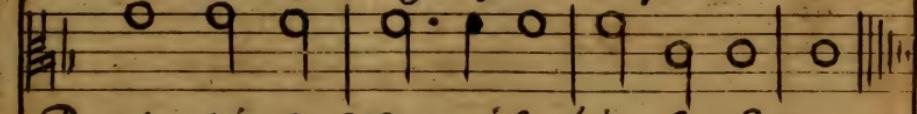
O all &c.



Praise him & magnifie him for Ever.



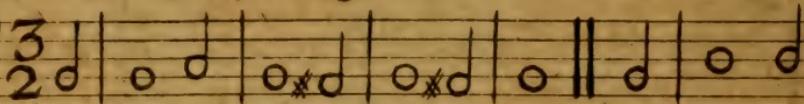
Praise him & magnifie him for Ever.



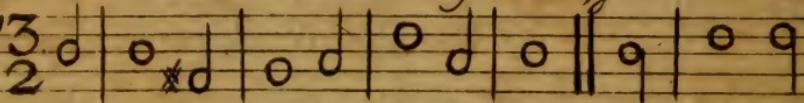
Praise him & magnifie him for Ever.



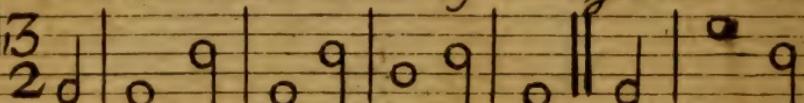
## Penitential Hymn by Mr. Ravenscroft 3 vols.



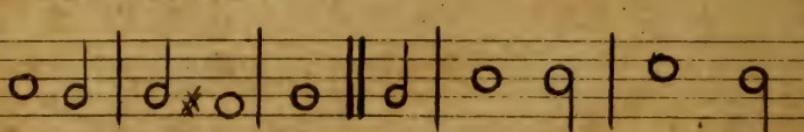
O Lord in thee is all my trust, give ear un-



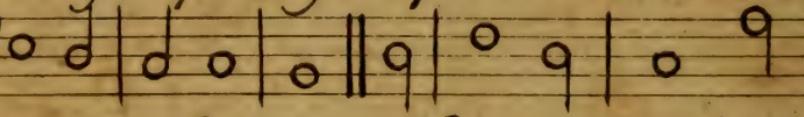
O Lord in thee is all my trust, give ear un-



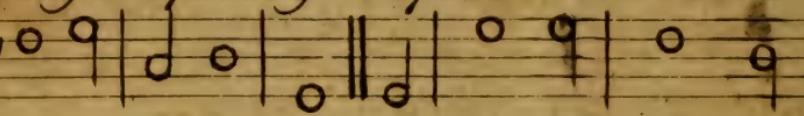
O Lord &c.



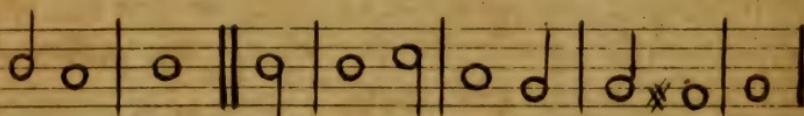
- to my woful cry: refuse me not that



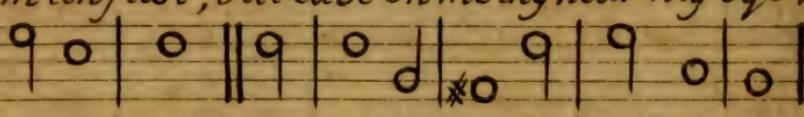
to my woful cry: refuse me not that



am unjust, but cast on me thy heav'nly eye:



am unjust, but cast on me thy heavenly eye:



am unjust, but cast on me thy heavenly eye:



Behold how I do still lament, my sins where  
 Behold how I do still lament, my sins where

-in I do offend: shall I for them have  
 -in I do offend: shall I for them have

punishment since thee to please I do intend.  
 punishment since thee to please I do intend.

43 following Anthems for 1, 2 & 3 voices  
 were Compos'd by Mr Church.

## Psal: 103. Solo

\* 3  
 2 o | o . | d d q | o q | q q q | o d  
 Praise the Lord O my Soul, & all, all, all that  
 3 2 o . | o q | q q q | o q | o q | o .  
 6 6 5 5 6

\* d q d | o d | o d | d d d | o .  
 is within me praise his holy name;  
 3 o q | q q d | o . | o . | o d  
 7 6 :S:  
 \* o o | o d | d d d | o d | o d | o d  
 praise the Lord O my Soul, & all, all, all that  
 3 o . | o d | o d | o d | o . | o .  
 4 :S:

\* d q d | o . | o q | q q q | o d | o .  
 is within me praise his holy name;  
 3 o q | q q q | q q q | d d d d | o .  
 7 6

\* o q | q q q | o d | o . | - d d d | o .  
 who forgiveth all thy sin, & healeth all,  
 3 o . | o q | o . | o \*q | q q d | o . | q q o  
 5 6 \*3 6

\* q q d | o d d d d | d d p | o d d d d  
 healeth all, & healeth all all thine infirmities:  
 3 o . | q q q | o d | d d d | o . | o .  
 6 6 4 \*3 1st part again

Who saaveth thy life, thy life from destruction  
 & crowneth thee with mercy, crowneth thee with  
 mercy & loving kindness, who saaveth thy  
 life, thy life from destruction  
 & crowneth thee with mercy, crowneth thee with  
 mercy, mercy and loving kindness.

4 \* 3 Da Capo

A handwritten musical score for a vocal part, likely for a three-part setting. The music is in common time, with a key signature of one flat. The vocal line consists of ten staves of music, each with a different rhythmic pattern. The lyrics are written below the notes in a cursive hand. The lyrics are:

I will always give thanks, give thanks un-  
to the Lord, his praise shall be e . . .  
- to the Lord, his praise shall be  
ver, his praise shall be ever, be  
ever, his praise shall be ever, be  
ever in my mouth, his praise,  
ever in my mouth, shall be  
his praise shall be ever, be  
ever, shall be ever, his praise, his  
ever, his praise shall be ever in my mouth  
praise shall be ever, be ever in my mouth.

My Soul shall make her boast in the  
Lord, the humble, the humble shall  
Lord, the humble shall hear, the  
hear, shall hear thereof and be  
humble shall hear thereof and be  
glad, the humble, the humble  
glad; the humble, the humble shall  
humble shall hear, shall hear there  
hear there - of, shall hear there  
- of and be glad. Da Capo.  
of and be glad.

## Psal: 145. a 3 voc.

3 - q q | q . p q | q \* o | o q | q . p \* o

I will magnifie thee O God, will magnifie

3 - q q | q . p q | q o | o q | q . p q

I will magnifie thee O God, will magnifie

3 - d q | q . p q | q o | o q | q . p q

I will magnifie thee O God, will magnifie

thee O God my King, & will

thee O God, O God my King, & will praise thy

thee O God, O God my King,

praise thy Name for ever,

Name will praise thy Name, & will praise thy

and will praise thy Name for ever, will

and will praise thy Name for ever & ever, will

Name for ever, for ever & ever,

praise thy Name for ever, for ever & ever,

praise thy Name, will praise thy Name, will  
 for ever, for ever,  
 for ever, for ever,  
 for ever, for ever,  
 praise thy Name, for ever,  
 for ever, for ever,  
 for ever, will praise thy Name, will  
 for ever, will praise thy  
 for ever, will praise thy  
 for ever, will praise thy  
 praise thy Name, will praise thy Name for  
 Name for ever, for ever & ever. ever.  
 Name for ever, for ever & ever. ever.  
 ever, for ever, for ever & ever. ever.

90

Great is y<sup>e</sup> Lord & marvellous, great is y<sup>e</sup> Lord &  
Great is y<sup>e</sup> Lord & marvellous, &  
Great is y<sup>e</sup> Lord & marvellous, &  
marvellous, & marvellous, worthy  
marvelous, great is y<sup>e</sup> Lord & marvelous, worthy  
marvellous, & marvellous, worthy  
to be praised, & marvellous, worthy  
to be praised, & marvellous, worthy  
to be praised, great is y<sup>e</sup> Lord & marvellous, worthy  
to be praised, there is no end of his greatness,  
to be praised, there is no end of his greatness,  
to be praised, there is no end of his greatness, great is y<sup>e</sup>

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is written on five-line staves. The vocal parts are in common time, while the continuo part is in 6/8 time. The vocal parts consist of three staves grouped by a brace, with the soprano and alto parts being identical. The continuo part is on a separate staff below the voices. The music features various note heads, including solid black dots, hollow circles, and asterisks, with stems and beams indicating pitch and rhythm. The lyrics describe the greatness and marvellousness of the Lord, emphasizing his unworthy nature and infinite greatness.

great is the Lord and marvellous, marvellous,  
great is the Lord and marvellous,  
Lord & marvellous,  
worthy to be praised, there is no  
worthy to be praised, there is no  
worthy to be praised, there is no  
end of his greatness, there is no  
end of his greatness, there  
end of his greatness, there is no  
end, no end of his greatness.  
Da Capo  
is no end of his greatness.

92 An Hymn upon Good Friday, by Mr. Church.

*solo. slow.*

Dear Saviour

oh!

oh!

what ails this heart? sure tis of stone,

Sure tis of Stone it cannot, cannot

smart, nor yet relent y<sup>g</sup> death of Thee, nor yet re-

-lent the death of Thee, whose death a-

-lone, alone cou'd ransom me

can I behold thy pains, can I be:  
 \*3      \*3  
 - hold thy pains so great, thy dying,  
 \*3      \*3      \*3      765  
 dying sighs thy dying, dying  
 o.      o.      o.      o.  
 6 5 6      4 \*3 4      4 \*3  
 sighs, thy bloody sweat, can I be:  
 o. - \*9 9      o.      o. \*d -  
 4 \*3      6 7  
 - hold thy pains, thy pains so great, thy  
 o.      o.      o.      o.      \*3      6 5  
 dying, dying sighs thy bloody sweat:  
 b 4 3      7 6      b 7      o.      o.

Thy Back w.<sup>th</sup>Thy Back w<sup>th</sup> Whips & Scourges torn, with

76 \*3

Whips &amp; Scourges torn, thy Sacred

Whips &amp; Scourges torn, thy Sacred Temples

Temples crown'd with Thorn, thy

crown'd with Thorn, thy hands &amp;

\*34      \*3

hands &amp; feet nail'd to the wood, &amp; all

feet, &amp; feet nail'd to the wood, &amp;

5    60

6 \*4

4 \*3

all, all thy Body drown'd in blood,

all, all, all thy Body drown'd in blood,

canst thou pour forth such streams for

canst thou pour forth such streams for

me, & I not drop, not drop one

me, & I not drop, not drop one tear, not

tear, one tear for Thee :

drop one tear for Thee :

96 An Hymn upon Easter Day, by M. Church. a 3 voc.

Christ from the dead is raised, is

Christ from the dead is raised, is

Christ &c. \*<sup>4</sup> \*<sup>3</sup>

raised & made <sup>of</sup> first fruits of the

raised & made <sup>of</sup> first fruits of the

Tomb; for since by man, by man came

Tomb; for since by man, by man came

death, by man shall resurrection come:

For as in Adam all mankind did  
 For as in Adam all mankind did  
 guilt & death, did guilt, did guilt & death de-  
 guilt & death, did guilt, did guilt & death de-  
 - rive, so by the righteousness of Christ, shall  
 - rive, so by the righteousness of Christ, shall  
 all, all, all be made alive.  
 all, all, all be made alive.

If then we ri - sen are with

If then we risen are,

If then we

Christ, with Christ seek only how to

we risen are w Christ seek only how to

get if things y are above w Christ at Gods right

get if things y are above h Christ at Gods right

hand, at Gods right hand is set.

hand, at Gods right hand is set.

To Father Son & Holy Ghost, one

To Father Son & Holy Ghost, one

To Father Son & Holy Ghost, one

God whom we adore ; be

God whom we adore ; be

glory as it was is now &

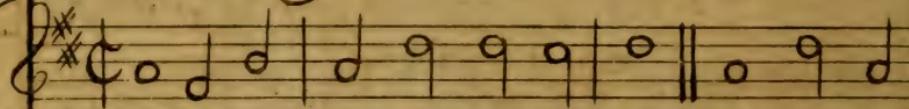
glory as it was is now &

shall be evermore.

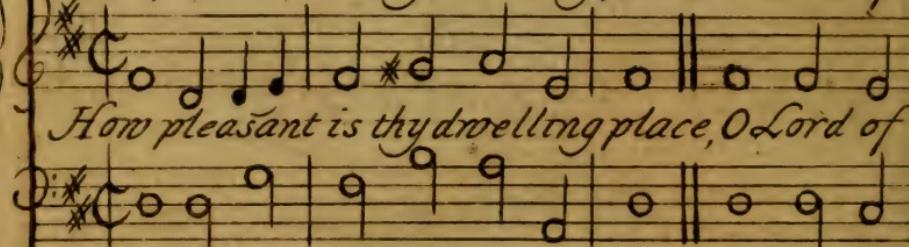
shall be evermore.

100

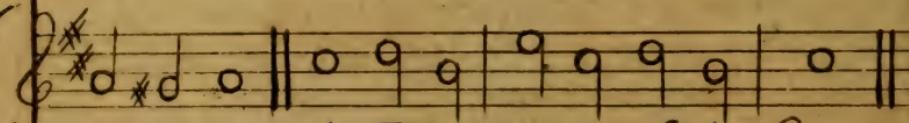
Psal: 84. St Anns Tune  
 Compos'd by Dr Croft. 3 voc:



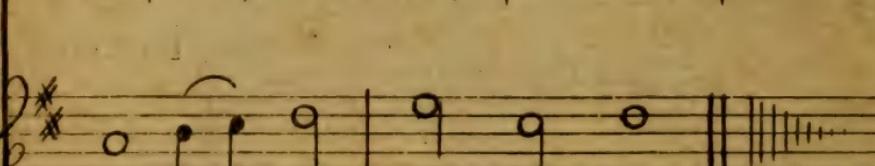
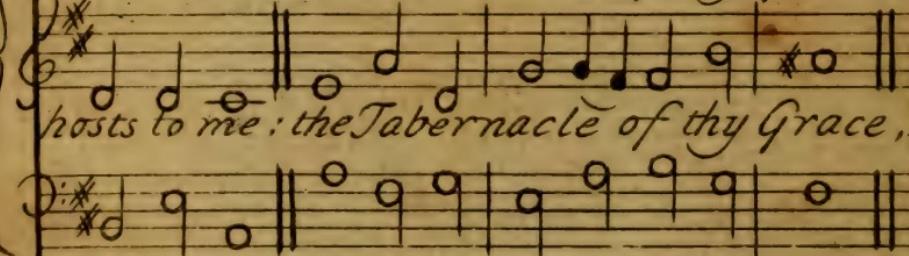
How pleasant is thy dwelling place, O Lord of



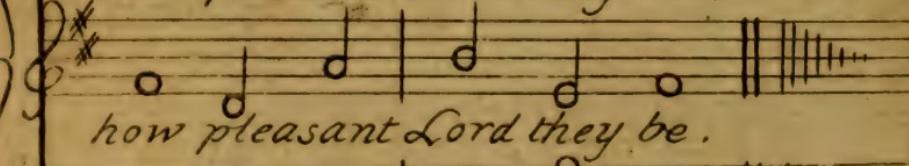
How &c.



hosts to me: the Tabernacle of thy Grace,



how pleasant Lord they be.



how pleasant Lord they be.

The 4 following Hymns were  
Compos'd by Dr W<sup>m</sup>. Croft

O thou our Souls chief hope, wee  
O thou &c wee  
to thy mercy Fly, in ev'ry  
to &c.  
place thou canst protect, in ev'ry  
in ev'ry place thou canst pro-  
place thou canst protect and all  
tect, thou &c and all  
wee need supply.

Whether wee wake, wee wake or sleep to

Whether &c.

to

thee wee both resign, to thee we both re-

thee &c.

to thee &c.

=sign by night we as well as day, by

by night we as well as

night we as well as day if thy light on

day, by night we as well as day if thy

us shine, if thy light on us shine :

light on us shine, on us shine :

$\frac{3}{4}$  Whether wee live, we live or dye, we

$\frac{3}{4}$  Whether wee live, we live or

live or die, or die both we submit to thee: in  
die, we live or &c.

death wee live as well as life, if

in death we live as well as

thine in death, if thine in death wee

life, if &c.

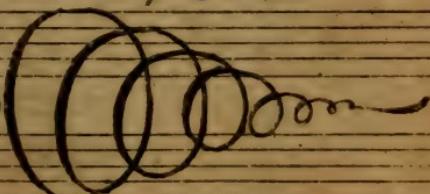
be; in death wee live as well as

in death wee live as

life, if thine in death, if thine in

well as life, if &c.

death wee be.



Sweet Jesus is y<sup>e</sup> name I still, I still adore,

Sweet Jesus &c.

the charming sound does my lost life restore;

does my lost life

does my lost life restore, does my lost life

restore, does my lost life restore, my lost life

restore; for w<sup>m</sup> I'm dead in sorrow or in sin, for

restore; for w<sup>m</sup> I'm dead in sorrow or in sin,

when I'm dead in sorrow or in sin, I call on

for w<sup>m</sup> I'm dead in sorrow or in sin, I call on

Jesus, I call on Jesus & I live, I live again:

I call &c. & I live &c.

Wherfore at this bright name thus low I bow, thus  
 before &c. thus &c. thus  
 low I bow, yet all to little for y<sup>e</sup> debt I owe  
 low I bow, yet all to little, all &c.  
 down y<sup>e</sup> on bended knees, down, down to the  
 down &c. down, down to the  
 Ground, & let our grateful songs resound, & let our  
 Gratu. nd. & let our grateful songs re-  
 Grateful songs resound, resou-  
 sound, & let our grateful songs resound, re-  
 nd & let our grateful songs resound.

Live, live Glorious King, Glorious King by all, by  
 Live, live Glorious King, Glorious King by  
 all thy Saints adorid, of peace & prince, of peace & prince, of  
<sup>1st of peace &c. of &c.</sup>  
 Heaven & Earthy Lord. &c. for ever may thy Throne Establish'd  
 be, for ever may thy Throne Establish'd be, for  
 ever may we pray - sesSing to  
 Thee, may we pray - sesSing to Thee.  
 & may we pray - ses &c.

Solo.

## A Hymn.

The Son of righteousness is ris'n,  
 the Son of righteousness is ris'n & brings a glo- rious Day,  
 and brings a glo- rious Day, a glorious glorious Day  
 Infernal Fiends & their dark works before him fly away, be-  
 fore him fly, away, before him fly away Infernal Fiends & their dark  
 works before him fly away, before him fly away

3 Voc.

O all ye Nations of the Earth, know  
 O all &c. know  
 O all &c. know  
 & revere, revere your King; Submit w  
 & revere, revere your King; Submit &c.  
 & revere, revere your King;  
 Goy to him, to him, with Goy to  
 to him, submit w Goy... to  
 him who does our Great Salvation  
 him who does our &c.  
 him who does our &c.

bring; submit with Goy to  
 Submit with Goy to

him, who  
 him, submit n<sup>o</sup> Goy to him, who  
 Submit &c. who

does our Great Salvation bring; who  
 does our &c. who

does our &c. who  
 does our Great Salvation bring:  
 does our &c.

does our &c. ||

- q \* q . p | q d d d d  
 Ye Nations of the World rejoice, &  
 - d q . p q q \* q q d  
 Ye Nations &c. &  
 - q q . p q q q q q \* q  
 Ye &c. &  
 \* q q \* q o - q \* q q  
 all your Voices raise, and all your  
 all your &c. & all your  
 all your &c. & all your  
 Voices raise, the wondrous, won-  
 voices raise, the wondrous,  
 Voices raise, the  
 - d rous Faithfullness & Truth of  
 wondrous &c.  
 wondrous &c.

our Great God, of our Great God to

of our Great God to prai.

of &c. to prai.

prai. se, to praise, of

se, to praise,

se, of our Great God to praise.

our Great God, of our Great God to.

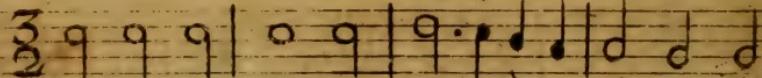
of our Great god to prai.

of &c. to prai.

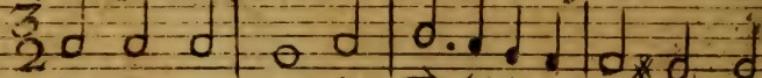
prai. se, to praise.

se, to praise.

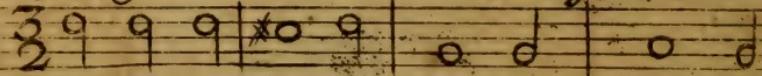
se of our Great God to praise.



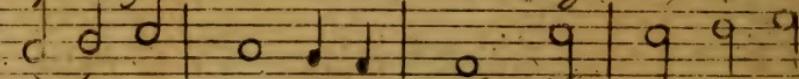
Glory to God the Father give, and



Glory &c. the Father give, and



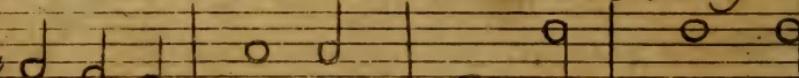
Glory &c. the Father give,



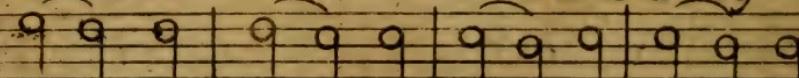
to his gracious Son and Holy



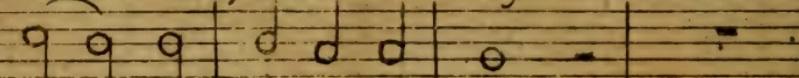
to &c. and Holy



to &c. and Holy



Ghost henceforth as long as time his

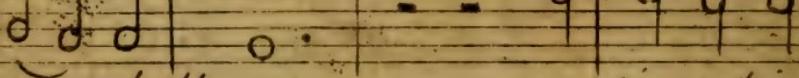


Ghost



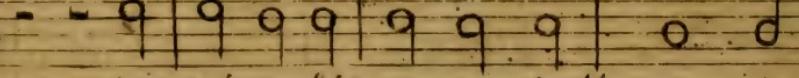
Ghost

as time his

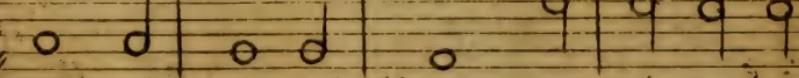


course shall run;

as time his



as time his course shall run; as



course, his course shall run; as time his

course, his course shall run; as time his  
time his &c. as time his

course, his &c. as time his

course shall run as

course shall run, as time his course shall

course shall run, as time his course, his

time his course shall run, as

run; as time his

course shall run, as &c. his

time his &c.

course, his course shall run.

his course shall run.

Slow.

## A Hymn. 3 voc:

O world, O world how little do thy

O world, O world how little do thy

O world, O world how little, how

joys concern a soul concern a

joys concern a soul <sup>t</sup> knows

little do thy joys concern a soul, concern a

soul <sup>t</sup> knows it self, itself not made for

it self, knows it self, itself not

Soul <sup>t</sup> knows it self, if knows it self, it self not

such low toys, for such low toys as thy poor hand bestows.

made for such, for such low toys as thy poor hand bestows.

made for such, for such low toys as thy poor hand bestows.

A handwritten musical score for two voices, likely a duet, on five-line staves. The music consists of two parts: a soprano part and an alto/bass part. The lyrics are written below the notes. The score includes several measures of music, with the lyrics continuing across multiple lines.

The lyrics include:

- as thy poor hand bestows, as thy poor
- as thy poo rhand bestows, as thy poor
- as thy poo rhand bestows as thy poor
- hand bestows, as thy poor hand bestows,
- hand bestows as thy poo rhand bestows,
- hand bestows, as thy poo rhand bestows,
- the way wee know our dearest, our dearest
- the way wee know our dear est
- the way wee know our dearest, our dearest
- Lord is gone, is gone before, & has en-
- Lord is gone, is gone before,
- Lord is gone, is gone before.

gag'd his faithful Friends, has engag'd his faithful  
& has engag'd his faithful Friends, his faithful  
Friends, his faithful Friends, & has en-  
Friends, & has engag'd his faithful Friends, his  
gag'd his faithful Friends, has engag'd his  
gag'd his faithful Friends to open us the door.  
faithful Friends to open us y' door, to  
faithful Friends to open us y' door,  
to open us y' door, to open us y' door:  
open us y' door, to open us y' door:  
pen us y' door, to open us y' door:

\* 3 2 1 0 0 0 0 0 0  
 Thou Gracious Lord reach down thine

\* 3 - - - - - -  
 Thou Gracious

\* 3 2 1 0 0 0 0 0 0  
 hand, reach down thine hand, &

\* 0 0 0 0 0 0 0 0 0  
 Lord, thou Gracious Lord reach

\* 0 0 0 0 0 0 0 0 0  
 Thou Gracious Lord reach

\* 0 0 0 0 0 0 0 0 0  
 take us up, and take us

\* 0 0 0 0 0 0 0 0 0  
 down thine hand and take us

\* 0 0 0 0 0 0 0 0 0  
 down thine hand and take us

\* 0 0 0 0 0 0 0 0 0  
 up, take us up to Thee

\* 0 0 0 0 0 0 0 0 0  
 up, take us up to Thee.

\* 0 0 0 0 0 0 0 0 0  
 up, take us up to Thee.

that wee around thy Throne may stand,  
 that wee around thy Throne may stand,  
 that wee around thy Throne may stand,  
 all, all, all, & all thy  
 & all, & all, all thy  
 & all, & all thy  
 Glories see, and all thy Glories see, thy  
 Glories see, & all thy Glories see, thy  
 Glories see, & all thy Glories see, thy  
 Glo... ries, thy Glo...  
 thy Glo... ries  
 Glories see, thy

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is written on five systems of five-line staves each. The vocal parts are in common time, and the piano part is in common time. The vocal parts consist of three staves grouped by a brace. The piano part is on a separate staff at the bottom. The vocal parts sing a continuous melody of eighth and sixteenth notes, with lyrics in italics. The lyrics are: "ries", "See, all thy Glories", "Glo ries, all, all thy Glories", "See, all, all, all thy Glories, thy", "See, all, all thy Glories, thy", "See, all, all thy Glories, thy", "Glories see, all, all, all thy", "Glories see, all, all thy", "thy", "Glories thy Glories see.", "Glories, thy Glories See.", and "Glories, thy Glories See.". The piano part includes several sets of eighth-note chords and some grace notes.

Psalm the 23<sup>d</sup>  
 Paraphras'd by Mr. Addison,  
 Set to Musick by Mr. H. Carey.

I.

The Lord my Pasture shall pre-  
 pare, & feed me with a Shepherd's care; his  
 Presence shall my wants supply, and  
 guard me with a watchful Eye: my

7 6      7 6      7 6      6

all my mid-night hours defend.

When in the Sultry Glebe I faint,  
Or on the thirsty Mountain pant;  
To fertile Vales and dewy Meads,  
My weary wandering steps he leads;  
Where peaceful Rivers soft & slow,  
Amidst the verdant Landskip flow.

## III.

Tho' in the paths of Death I tread,  
With Gloomy Horrors overspread;  
My stedfast heart shall fear no ill,  
For thou O Lord art with me still:  
Thy friendly Crook shall give me Aid,  
& guide me thro' the dismal shade.

## IV.

Tho' in a bare and rugged way,  
Thro' Various lonely Wilds I stray;  
Thy presence shall my pains bequile,  
The barren Wilderness shall Smile:  
With sudden Greens & Herbage Crown'd,  
& Streams shall murmur all around.

# A Cannon

of three parts in one; in  $\frac{4}{4}$  &  $\frac{8}{8}$ .  
below.

:S: :S:

Non nobis Domine, non nobis, sed nomini  
tuo da Gloriam, sed nomini tuo da

Treb: Tenor. Bass

Gloriam. Non nobis &c. No, &c.

*Piano*

Finis :



